

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2406.

SATURDAY, DECEMBER 6, 1873.

PRICE  
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### BEFORE EASTER, 1874.

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'On the Nervous System,' on Tuesdays, Jan. 13 to March 24.

PROFESSOR P. M. DUNCAN, F.R.S. Seven Lectures 'On Palaeontology, with reference to Extinct Animals and the Physical Geography of their Time,' on Thursdays, Jan. 15 to Feb. 25.

PROFESSOR W. C. WILLIAMSON, F.R.S. Four Lectures 'On Cryptogamic Vegetation,' on Thursdays, March 5 to 28.

PROFESSOR G. CROOMB ROBERTSON, University College, London. Four Lectures 'On Kant,' on Saturdays, Jan. 17, 24, 31, and Feb. 7.

R. BOSWORTH SMITH, Esq. M.A. Four Lectures 'On Mohammed and Mohammedism,' on Saturdays, Feb. 14, 21, 28, and March 7.

CHARLES THOMAS NEWTON, Esq. M.A. Keeper of Greek and Roman Antiquities, British Museum. Three Lectures 'On Ephesus,' on Saturdays, March 14, 21, and 28.

THE FRIDAY EVENING MEETINGS will commence on January 16, at 8 o'clock P.M. Discourse will begin at 9 o'clock.

FRIDAY EVENING DISCOURSES during the Season, will probably be given by Professors Tyndall and Sylvester, Sir Julius Benedict, Mr. A. H. Garrod, Dr. Doran, Mr. Vernon Heath, Mr. Francis Galton, Mr. Burdon Sanderson, M. Cornu, Dr. Carpenter, and Professor Huxley.

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The Institute will meet on TUESDAY, December 24th, at 8 o'clock P.M. precisely, when the following Papers will be read:—1. 'The Hieroglyphics of Easter Island,' by J. Park Harrison, Esq. M.A.—2. 'Exploration of Cave Hia, near Cloghewick, Settle, Yorkshire,' by Professor T. McKenny Hughes, F.R.S.—3. 'On the Occurrence of Peltonia Implematis associated with extinct Mammalia in Pontnewydd Cave, near St. Asaph, North Wales,' by Rev. Dr. R. Thomas, M.A., and Professor T. McKenny Hughes, F.R.S.—4. Notice of a Human Fibula of unusual Formation discovered in Victoria Cave, Settle,' by Professor J. F. R. President.

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### COINS, MEDALS, &c.—CATALOGUE OF the

Collection formed by the late T. NORRIS, Esq., advertised to be SOLD BY AUCTION on the 11th inst. Catalogues now to be had from WATSON & SON, Auctioneers, Preston.

### Sales by Auction

Valuable Philosophical Instruments.

### MR. J. C. STEVENS will SELL by AUCTION,

at his Great Rooms, 33, King-street, Covent-garden, on FRIDAY, December 13, at half-past 12 o'clock precisely, FIRST CLASS MICROSCOPES, by Ross, Powell & Leland, Smith & Beck, and other celebrated makers—a very fine large Set of Dissolving-View Apparatus, with a number of beautifully-painted Views, &c., by Child, suitable for a Public Institution—Magic Lanterns and Slides—Opera and Race Glasses—Stereoscopes and slides—Photographic Apparatus—some fine Negatives of Indian Scenery—and a great variety of Miscellaneous Articles.

On view the morning of Sale, and Catalogues had.

### By Order of the Mortgagees in Possession.—51, South Audley-street, Grosvenor-square.—Important Sale of Handsome

Modern Furniture and Effects; including valuable Specimens of Tapestry, China, Ornaments, and Pictures by well-known Artists, amongst others Hogarth.

### MESSRS. THURGOOD & DURHAM (having

disposed of the Lease) are instructed to SELL by AUCTION, on the Premises, on December 9, 10, 11, and 12, at 12 o'clock each day, the whole of the Assets of Modern and elegant FURNITURE and WORKS OF ART, Ornaments, Curiosities, and Domestic Appointments of this Mansion; comprising Dining and Drawing Rooms, Reception-room, and Boudoir Suites, and contents of Nine Bed-rooms, 10 Rosewood, Walnut, Mahogany, Ebony, and other Woods, richly Stuffed and Covered, Black and Gold Wicker, and Black and Gold Inlaid Bamboo, one old Walnut Buffet, with massive Gilt Handles and Ornaments, handsome Japanese and other Inlaid Cabinets and Bijouterie, Buhl, Rosewood, Walnut, and other Writing and Toilet Tables, noble Plates of Silvered Glass, Mirror Inlaid Ivory, Tortoiseshell, Ebony, and massive Gilt Frames, Ormolu Candlesticks, massive carved "Anders" chandeliers, costly real Lace, Net, Mullin, Damask, Silk, and coloured 12 Curtains on rings, a Cottage Piano-forte (by Broad), Wilton and velvet-pile Carpets, in Maroon, Brown, White, and Gold, and other costly Patterns, Mahogany extending Dining Table with extra Flaps, Dinner Wagon, three-tier Sideboard, Mahogany Square-back and o-oak-back chairs, richly carved and covered in Morocco, Brass and other Bedsteads, Wool and Spring Mattresses, Wilton Blankets on 12 Morris's Counterpane, Swansdown Bolsters and Pillows, and Bed chamber fittings, Books, comprising a valuable old Edition of the County of Norfolk, and numerous other Works, Dinner Service, China, Glass, and kitchen requisites; also a small cellar of Wines of choice vintages.

On view two days prior to 12 o'clock of Sale. Catalogues, 1s. each may be had of the Auctioneers, 15, Chancery-lane, London; and Stony Stratford, Bucks.



100,000 Volumes of Modern Books; Remains of Popular Manuals, with the Copyright and Electrotype Plates, 100 Reams of Paper; Bibles and Prayers; Useful and Fancy Stationery, &c.

**MESSRS. HODGSON will SELL by AUCTION,** at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on **TUESDAY, December 9** and **Three Following Days**, at 1 o'clock, the **entire stock of ONE HUNDRED THOUSAND VOLUMES of MODERN BOOKS**; including the entire remaining stock (30,000 vols.) with the Copyright and Electrotype Plates, of the **Champion Handbook**, (resp. 10s. 6d. each), 1,500 **Adventures of a Woman**, by Florence Glaxton (10s. 6d. each), with the Copyright and Electrotype—1,500 **Seaside and Country Sketches**, by "Phiz" (10s. 6d. each), with the Copyright and Electrotype—300 **Excursions and Chasing**, by "Phiz" (10s. 6d. each), with the Copyright and Electrotype—300 **Marine Ward's Illuminated Nursery Rhymes** (10s. 6d. each)—500 **Tom Brown's School Days**, illustrated Edition (10s. 6d. each)—300 **Wright's Woman-Kind in Western Europe** (10s. 6d. each)—300 **Corner's Rural Churches** (10s. 6d. each)—500 **Smith's The Quarry** (10s. 6d. each)—500 **Piper's Poultry** (10s. 6d. each)—300 **Ward's The Microscope and Telescope** (10s. 6d. each)—500 **Volumes of Popular Novels**, new, in cloth—5,000 **Volumes of Circulated Books**—a Selection from the Library of an Editor—over 3,000 **Copies of Standard Publications**—Attractive Juvenile, Religious and Educational Works—400 **Synoptic Testament**, folio—400 **Samaritan Grammar**, post 8vo.—500 **Complete New Testament**, 8vo.—400 **Cruden's Concordance**, 8vo.—273 **Bible Ecclesiastical Polyglotta**, edited by **Isidore**, etc.—500 **Stroud's Harmony of the Gospels**, 4to.—400 **Longman's New Testament**, 4to.—Church services in handsome form—100 **Reams of Writing Paper**—and other useful and fancy Stationery.

To be viewed and Catalogues had.

Rare Books, Manuscripts, and Illustrative Works relating to the County of Suffolk.

**GARROD & TURNER will SELL by AUCTION,** at the Saloon of the Public Hall, at Ipswich, on **WEDNESDAY, December 17**, at 10 o'clock precisely, the valuable and interesting **COLLECTION of BOOKS, MANUSCRIPTS, DRAWINGS, ENGRAVINGS, &c.**, formed by **WILLIAM POWELL HUNT, Esq.** late of Ipswich, deceased, entirely relating to the **Topographical, Biographical, and Domestic History of the County and its principal Towns**; comprising upwards of **3,000 Volumes of Books**, including **Geography, History, Biography, Woodcuts, Plans, and Maps**, classified and arranged in bound Volumes, embracing the respective **Hundred, Boroughs, and Districts**—300 **Volumes of Books**; containing **Local History, Geography, &c.**—all of which are **interwoven and enriched with Drawings, Manuscript Notes and other Documents**; also numerous **Works published in the County and by Suffolk Authors**, or relating to **distinctive Persons connected with the County**, embracing **sermons, sermons, and curious Sermons, Tracts, and Pamphlets of political and domestic interest**. All in an handsome binding, and excellent preservation. Also a small collection of **Framed WATER-COLOURED DRAWINGS**, by **G. Frost, F.R.S.** and others, principally **Street-views in "Old" Ipswich**—numerous **Manuscripts**—**Letters of Eminent Persons**—**Collections of Poems, Autographs, &c.**

May be viewed two days previous to the Auction, at the place of Sale, from 1 to 4 o'clock. Admission by Catalogue only, price Sixpence each, which may be had of the Auctioneers, Ipswich.

STAFFORDSHIRE.

City of **LICHFIELD**.—Interesting and Valuable Collection of **Figures, Framed Engravings of a high class, Rare Old Foreign China, &c.**

**MR. C. GILLARD** has been favoured with Instructions from the Executors of the late **MR. LOMAX**, of the above City, to announce for **SALE by AUCTION, on TUESDAY, December 16**, at the **CORN EXCHANGE ROOM**, where the Property will be removed for the convenience of Sale—An Assortment of **valuable PICTURES**, including **Works of the following amongst other celebrated Masters, viz. :—Jansen, Cuvelier, Verelkenhout, Ewbank, Vermeulen, Morland, Franka, Kuelier, Walker (Nottingham), &c.** Several magnificent **ENGRAVINGS**, in massive gilt frames, including "The arena," by **Raphael Morghen**—"The Last Supper," by **Raphael Morghen**, after **Leonardo da Vinci**, &c., the whole being the genuine Property of the above deceased, whose well-known and distinguished name is attached to this class of the present Collection to make the more than ordinary attention of Connoisseurs. The Collection of **CHINA** will be found to include a number of rare and interesting specimens of fine Old English, Oriental, &c.

**C. GILLARD** has also received Instructions from the Trustees of the late **Rev. SPENCER MADAN** to **OFFER by AUCTION**, at the same time and place, a number of

VALUABLE OIL PAINTINGS.

by the following **Masters :—Rosetti Tivoli, Campitello, Vandervelde, Lomelli, Old Vandervelde, Van Oos, Breughel, Michan, J. Ross, Jones, Ostade, Von Vonck, Trevisani, Hemskirk, &c.** and which formed part of a Collection, the Property of the late **Rev. SPENCER MADAN, D.D.** Bishop of Hereford, who died in 1816. The Pictures having ever since been in the possession of the Family.

Catalogues will be prepared for circulation ten days prior. To be obtained from the Auctioneers, 115, Chancery-lane, W.C.

The PICTURES will be ON VIEW the day preceding.

17, Holland Place.—The magnificent Furniture and Effects at the Residence of **H.R.H. the Count d'AQUILA.**

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, on the Premises, 17, Holland Place, by order of the Sheriff of Middlesex, on **MONDAY, December 8**, and **Three Following Days**, at 11 for 12 o'clock precisely, the magnificent **FURNITURE and EFFECTS**, and **COLLECTION of MODERN ITALIAN SCULPTURE**, at the residence of **H.R.H. the Count d'AQUILA**; comprising **eighteen Statues and Groups**, including the **Love of the Angels**, the **chef-d'œuvre** of Bernini; and **works of Bernasconi, Calli, Perini, Solari, the Count of Syracuse, Tantarini, and Vela**—a fine **Suit of Voltaire** by **Houdon**—a **Suit of beautiful Decorations for a Saloon** by **Ch. Voilemont**—**Dresden Chandeliers and Glasses in Dresden Frames**—magnificent **Cabinets and Pedestals** in **Florentine, Mosaic, Euboi, and Malachite**—**Tables—Two Suites of Drawing-Room Furniture** covered with silk damask—**Suite of Gilt Furniture** covered with tapestry—**a Piano-forte** by **Haydn**—**and other Chaises** covered with **morocco leather**—a **grand Suite of Bed-room Furniture** of **Buhl**—numerous **fine large Ebony Bookcases—Axminster, Aubusson, Turkey, and Brussels Carpets—Silk Damask Window Curtains, Grand Glasses, capital Mahogany Wardrobes, and other elegant Bed-room Furniture, French Bedsteads and Bedding**, and a variety of other costly effects supplied by **Messrs. Jackson & Graham**, and eminent **Parisian upholsterers**—also **services of Porcelain**—**Tables, and Bed Lamps, Batterie de Cuisine, glass Garden Flower Vases, &c.**

May be viewed Friday and Saturday preceding, with Catalogues only (One Shilling each), to be had of Messrs. Jackson & Graham, 17, Holland Place, and at Messrs. Christie, Manson & Woods' Offices, 5, King-street, St. James's-square.

The Collection of Pictures of **H.R.H. the Count d'AQUILA.**

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **SATURDAY, December 15**, at 1 o'clock precisely, by order of the Sheriff of Middlesex, the valuable **COLLECTION of ANCIENT and MODERN PICTURES**, removed from the residence of **H.R.H. the Count d'AQUILA**; comprising about **300 Gallery and Cabinet Works** of the **Italian, Flemish, and Dutch Schools**, including a **Portrait of H.R.H. the Princess de Joinville**, by **Ary Scheffer**, and many others of interest.

May be viewed two days preceding, and Catalogues had of Messrs. Jackson & Graham, 17, Holland Place, and at Messrs. Christie, Manson & Woods' Offices, King-street, St. James's-square.

The Collection of Porcelain and Ornamental Objects of **H.R.H. the Count d'AQUILA.**

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, December 15**, and **Following Day**, at 1 o'clock precisely (by order of the Sheriff of Middlesex), the valuable **COLLECTION of PORCELAIN and ORNAMENTAL OBJECTS**, removed from the residence of **H.R.H. the Count d'AQUILA**; comprising specimens of **Dresden, Sevres, Capo di Monti**, and a fine **Collection of Old Japan** and other **Oriental Porcelain** and **Kaamela**, Carvings in **Ivory, Bronzes**, and a great variety of **Ornamental Objects**.

May be viewed two days preceding, and Catalogues had of Messrs. Jackson & Graham, 17, Holland Place, and at Messrs. Christie, Manson & Woods' Offices, King-street, St. James's-square.

The Cellar of Wines of **H.R.H. the Count d'AQUILA.**

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **WEDNESDAY, December 17** (by order of the Sheriff of Middlesex), the **CELLAR of CHOICE WINES** lying in the Residence of **H.R.H. the Count d'AQUILA**.

Samples may be had on paying for same on and after Saturday, December 13, at Messrs. Christie, Manson & Woods' Offices, 5, King-street, St. James's-square.

The Cellar of Wines of **SAMUEL TURNER, Esq.**, of Gray's Inn.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, December 15**, and **Following Day**, at 1 o'clock precisely (by order of the Executors), the **CHOICE CELLAR of OLD WINES of SAMUEL TURNER, Esq.** late of Raymond-buildings, Gray's Inn, deceased, comprising **about 100 dozens**, including **Sherry, Brandy, and Liqueurs**, of several small Parcels of **Sherry, Madeira, Champagne, Claret, &c.** &c.; also a small quantity of **Brandy and Liqueurs**.

May be had on paying for same on and after Saturday, December 13, at Messrs. Christie, Manson & Woods' Offices, King-street, St. James's-square.

The Valuable Stock of Jewellery and Plate of **Mr. H. EMANUEL**, who is retiring from business.

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, December 15**, and **Following Day**, the whole of the valuable **STOCK of JEWELLERY and PLATE of Mr. HARRY EMANUEL**, of New Bond-street, who is retiring from business.

Further notice will be given.

The Valuable Library of **H.R.H. the Count d'AQUILA**

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will **SELL by AUCTION**, at their Great Rooms, King-street, St. James's-square, on **MONDAY, December 15**, and **Two Following Days**, at 1 o'clock precisely (by order of the Sheriff of Middlesex), the **LIBRARY of H.R.H. the Count d'AQUILA**; comprising a valuable **Collection of Books** in **French and Italian Literature**, Greek and Latin Classics, **Illustrated Books, &c.**—including **Mémoires de Saint-Simon**, 30 vols. large vellum paper, morocco—**Mémoires Relatifs à l'Histoire de France**, 16 vols. large vellum paper, morocco—**Biographies Universelles**, 55 vols. large vellum paper, morocco—**Œuvres de Fénelon, Bossuet, Massillon et Flechier**, 100 vols.—**Anciens Monuments de l'Histoire et de la Langue Française**, 14 vols.—**Rousseau, Œuvres**, 18 vols., **Diderot's splendid edition—Humboldt et Bonpland's Voyage en Amérique**, 7 vols. large vellum paper, morocco—**monies Religieuses**, 11 vols. The books are in fine condition, and many are bound by **Dérome, Capé, Nidreder, David, &c.**

May be viewed two days preceding, and Catalogues had.

Collection of Books.

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION**, at their House, 47, Leicester-square, W.C., on **TUESDAY, December 9**, and **Three Following Days**, a **COLLECTION of BOOKS**, including the **LIBRARY of the late ALEXANDER GILCHRIST, Esq.** (author of "The Life of William Blake"), and "The Life of William Blake, R.A."; comprising **Books on General Subjects, History, Biography, Voyages and Travels, Shakespeare, French and Italian Literature, Greek and Latin Classics, &c.**—including **the Zoological Society recent part**—**Theology and Classics—Curious Books—Emblems and Facets—Book of Psalms, Latin and English**, printed by **R. Baskin**, 1540 (imperfect)—**Withers's Hymns of the Church—Walpole's Marginalia—Publications of the Father and Sons Societies—Encyclopædia Britannica—Edinburgh and Penny Cyclopædia—Works on Standard Literature, &c.**

Catalogues on receipt of four stamps.

Cellar of Choice Wines.

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION**, at their House, 47, Leicester-square, W.C., on **TUESDAY, December 16**, at 10 minutes past 1 o'clock precisely, an **ASSORTMENT of CHOICE WINES**; comprising **Sherry, Brandy, and Liqueurs**, of several small Parcels of **Sherry, Madeira, Champagne, Claret, &c.** &c.; also a small quantity of **Brandy and Liqueurs**.

Catalogues on application.

Modern Books.—The Third Portion of the Stock of the late **MR. JOHN CAMDEN HOTTEN.**

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION**, at their House, 47, Leicester-square, W.C., on **WEDNESDAY, December 17**, and **Two Following Days**, the **THIRD PORTION of the STOCK of the late JOHN CAMDEN HOTTEN** (deceased), consisting chiefly of **MODERN and ILLUSTRATED BOOKS**, many in handsome binding, suitable for Christmas Presents or New Year's Gifts; comprising the **Works of British Poets—Songs and Carols—Picture Books—Natural History—Family History and Genealogy—Books illustrated by Gustave Doré**, and other **Popular Artists—Works of Fiction** by the best Authors—and a Selection of **Standard Books in General Literature**—also a handsome **Mahogany Bookcase**, with glass sliding doors, &c.

Catalogues on receipt of four stamps.

Miscellaneous Property, Philosophical Instruments, Dissolving-View Apparatus, &c.

**MESSRS. PUTTICK & SIMPSON will SELL by AUCTION**, at their House, 47, Leicester-square, W.C., on **MONDAY, December 23**, an **ASSEMBLAGE of MISCELLANEOUS PROPERTY**, including **Useful and Decorative Objects, Jewellery, Trinkets, Articles of Vertu, Curiosities, Philosophical Instruments, Microscopes and Telescopes, Electric Batteries, Dissolving-View Apparatus, Lanterns**, and **beautifully painted Sliders** by **Carpenter and Westley**, and others.

The Miscellaneous Collection of Engravings formed by the late **JOHN CAMDEN HOTTEN.**

**MESSRS. PUTTICK & SIMPSON are PREPARING for SALE** the very extensive **ASSEMBLAGE of ENGRAVINGS** collected by the late **JOHN CAMDEN HOTTEN** (deceased), comprising **Topographical Collections** relating to **Great Britain, Ireland, France, Switzerland, Italy, Germany, and America—Rare Portraits of Royalty, Statesmen, Nobility, Naval and Military Commanders, Ladies, Authors, &c.**—**Actors, Actresses, Remarkable Characters, &c.**—**Prints of the Italian, Flemish, and Dutch Schools**—and a large accumulation of **Miscellaneous Engravings**, the result of a long period of industrious research.

Catalogues are preparing.

Important to Numismatists and Collectors.—The Valuable Collection of Coins of the late **T. B. UTTERMAHE, Esq. J.P.**

**MR. FRANK LEWIS will SELL by AUCTION**, at the Rooms, 31, Old Bond-street, on **MONDAY, December 15**, immediately after the Sale of the Jewellery of the late **Mrs. Milbourn**, and **Following Day**, at 15 for 1 o'clock, a very valuable and interesting **COLLECTION of GOLD, SILVER, and COPPER COINS**, including some rare proofs, patterns, and others in the finest preservation, among which are **Twenty-six St. Gold Pieces—Twenty-one St. ditto—One Hundred and Thirty Spade Guineas** and other Gold Coins—**Six Hundred Silver Coins**, among which will be found **Shillings and Sixpences** of **Canute, Edward the Confessor, Harold, Henry VIII., Edward VI., Elizabeth**, and **Philip and Mary**; **Crown Pieces** of **Charles II., Half-crowns** of **James II.**, **Shillings** of **Queen Anne**, **Half-crowns** of **William and Mary**, **Two-shilling Pieces** of **George II.**, **Proof Coins** of the **Belgians** of **William III., George III., George IV., and William IV.**—**Two Series of Coins** of **Queen Victoria** from **St. a Case of Proof ditto—Halfpence and Farthings** of **Queen Anne**—and a few **Bank Tokens** and **Medals**.

May be viewed the Saturday prior and Mornings of Sale, and Catalogues had at the Rooms, and at the Offices of the Auctioneer, 35, Coleman-street, E.C.

**BLACKWOOD'S MAGAZINE, for DECEMBER, 1873. No. DCCXVIII. Price 3s. 6d.**

The **PARISIAN**. Book 13. **INTERNATIONAL VANITIES :—**No. 1. Ceremonial. **PHIDIAS, and the ELGIN MARBLES.** **A STORY of the ROCK.** The **CONSERVATIVE PARTY and NATIONAL EDUCATION.** The **COMTE DE CHAMBORED and CONSERVATISM.** **William Blackwood & Sons, Edinburgh and London.**

Now ready, 1s. No. 165.

**THE CORNHILL MAGAZINE, for DECEMBER.** With Illustrations by **MARCUS STONE and GEORGE DU**

**YOUNG BROWN.** With an Illustration. Book IV. 1. The Carlton Club. 2. Outward Bound. 3. "The George." 4. "Good-bye, Sweetheart." 5. Mrs. Brown. 6. Emigrants. 7. A Marquis.

**THE ASHANTES.** **MY ONLY LOVE.** **LADIES as ELEMENTARY SCHOOLMISTRESSES.** **ARLOTTO.** **PARISIAN JOURNALISTS of TO-DAY.**

**ZELDA'S FORTUNE.** With an Illustration. Book the Last. 2. The Knight of the Sow's Ear. 4. The Hôtel à la Belle Étude. 5. The Gates of Home. 6. Claudio's New Studio.

Smith, Elder & Co. 15, Waterloo-place.

Now ready, price 2s. 6d.; post free, 3s. 6d.

**COLBURN'S NEW MONTHLY MAGAZINE, for DECEMBER**, containing the Opening Chapters of a New Serial, "TRAVANION HALL," as also Continuations of "ALASTOR," by **Lieut.-Colonel Copinger**, and "FAIRY FENELLA," with numerous other Articles by Eminent Writers. London: E. W. Allen, 11, Ave-Marie-lane, and Stationers' Hall-court; of whom the Back Numbers, from January, 1873, can now be obtained.

**NEW POPULAR MONTHLY MAGAZINE.** Price 2s. (postage 3d.), now ready, the **DECEMBER Part of**

**SCRIBNER'S MONTHLY**, an Illustrated Magazine for the People. Conducted by **J. G. HOLLAND**. Issued in London simultaneously with its publication in New York. Contributors:—**James Anthony Froude, Bret Harte, George MacDonald, Adeline Trafton, Edward King, John Fraser, J. W. Froude, Rebecca Harding Davis, Lyman H. Atwater, Sarah L. Joy, N. A. H. Frank Beard, &c.** Frederick Warne & Co. Bedford-street, Strand.

**FORTUNE-TELLING by CARDS**, promised in the **LADIES' TREASURY** for **NOVEMBER**, but unavoidably omitted, will appear in the **DECEMBER** Number; also "The Oracle in the Column of Fate." Price 6d.

London: Bessons & Sons, 10, Paternoster-buildings.

**CHRISTMAS FARE, and HOW to COOK IT**—Christmas Games, and How to Play Them—Island of Capri (Illustrated)—Thirty Years Ago: a Tale—The Castle Fortness of Signarinos (Illustrated)—Church Decoration—Honiton Lace Designs (Illustrated)—**ALASTOR**, by **Lieut.-Colonel Copinger**, and "FAIRY FENELLA," with numerous other Articles by Eminent Writers. London: E. W. Allen, 11, Ave-Marie-lane, and Stationers' Hall-court; of whom the Back Numbers, from January, 1873, can now be obtained.

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**VANITY FAIR ALBUM for the YEARS 1869, 1870-71-72**, may still be had. Price 2s. 3s. each.

**THE ARCHITECT**, A WEEKLY ART-JOURNAL.

OF December 6th, contains Illustrations of **WALWORTH COMMON SCHOOLS**, Messrs. H. Jarvis & Son, Architects.

And of **SHRINE in CATHEDRAL of PAVIA**, by **Mr. A. Webb**. With Articles on **Chinese Architecture—The Albert Memorial—Mr. Holman Hunt's Picture, "The Legend of Beauty"—Works in Italy** The **South Kensington Schools—The Exhibition of Water Colours, &c.**

To be obtained of all Booksellers; at the Railway Stations; or from the Publishing Office, 175, Strand, London, W.C.

Price 4s.; per post, 6d.

**THE CIRCLE.**

1874.

**THE AMERICAN EXHIBITION BUILDING.**

For View, Plans, and Description, see the **BUILDER of THIS WEEK** (4d.), or by post, 4d. It also includes **Art-Criticism—Water Works for Yorkshire—Public Works Abroad—London and Vienna**, retrospective—a **New View of Solomon's Temple—Wood-work and Joinery in America—The Message of Art, &c.**—1s., York-street, W.C., and all Newsmen.

**NURSING in KING'S COLLEGE HOSPITAL.**

See **REPORT of LECTURE**, by **Dr. BEALE, F.R.S.** Physician to the Hospital, &c., in the **MEDICAL TIMES and GAZETTE** of December 8. Price 6d. post free.

London: J. & A. Churchill.

22mo. gilt edges, price 6d.  
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JOHN COLERIDGE PATESON was the eldest son of a distinguished Judge, and by his mother's side was connected with a most distinguished family. He was educated at Eton and at Balliol; he carried off his fair share of Eton and Balliol honours; and he was almost immediately elected to a Fellowship at Merton. His abilities—interest apart—would have secured him success in any career; and he was full of a simple grace which made him everywhere a favourite. What his life might have been it is easy to guess. What it was we know. He took orders, and settled down in a country village, where he was quietly working on in the steady, pleasant routine of a parish priest, when a conversation with Dr. Selwyn turned what had always been a vague fancy in him from his boyhood into a settled resolution. He left home and friends, and for nearly twenty years gave himself up heart and soul and body to missionary work in Melanesia. There was a peculiar aptitude in the man for the task. All who ever knew, or even met him, speak of him with affection. He had a genius for languages, and he could talk fluently in an incredible number of Melanesian tongues. With the natives he was on the most friendly terms. For him, a gentleman by birth, education, and instinct, with a wide heart, almost womanish in its tenderness, there was no distinction between heathen and Christian, black man and white. He treated the Melanesians as brothers, and they obeyed him with that simple love which casts out fear. And so for years the good work went on. Fixing his head quarters first in Lifu, an island a little to the north-east of New Caledonia, and latterly in Norfolk Island, Patteson sailed about from island to island in a little schooner, holding the freest possible intercourse with the natives, and doing what he could to civilize them. His plan was to take away young girls and boys from each island or group, to take them back with him to his "College" at head quarters, to train them carefully there for as long a while as he could persuade them to stop, and then to restore them to their friends, to carry on the work in their own way. The scheme worked well, and would have worked better had not the Polynesian slave trade put a stop to it. The manner of Patteson's death all of us know. His blood lies on the heads of those who are responsible for the South Sea kidnapping.

Miss Yonge's book is in one respect a model biography. It is made up almost entirely of Patteson's own letters. Aware that he had left his home for once and for all, his correspondence took the shape of a diary, and as we read on we come to know the man, and to love him almost as if we had seen him. Never, probably, was there a man who did so much good work and thought so little of doing it. In no one of his letters is there a trace of self. In all there is a bright, fresh, cheerful, happy tone; such that it does one good to read

them. Patteson was a good missionary exactly because he had all those qualities which would have made him a good soldier,—energy, fearlessness, frankness, kindness, cheerfulness, loyalty, good faith. What might not yet be done with savage races if gentlemen such as Patteson would do as Patteson did, it is difficult to say.

Let us see how little there was in him of the conventional missionary.—

"True, we have not to contend with subtle and highly-elaborated systems of false religions. It is the *ignorantia pure negationis*, comparatively speaking, in some of the islands; yet, generally, there is a settled system of some kind observed among them, and in the Banks Islands, an extraordinarily developed religion, which enters into every detail of social and domestic life, and is mixed up with the daily life of every person in the archipelago. I think, therefore, that men are needed who have what I may call strong religious common sense to adapt Christianity to the wants of the various nations that live in Melanesia, without compromising any truth of doctrine or principle of conduct—men who can see, in the midst of the errors and superstitions of a people, whatever fragment of truth or symptom of a yearning after something better may exist among them, and make that the *point d'appui*, upon which they may build up the structure of Christian teaching. Men, moreover, of industry they must be, for it is useless to talk of 'picking up languages.' Of course, in a few days a man may learn to talk superficially and inaccurately on a few subjects; but to teach Christianity, a man must know the language well, and this is learnt only by hard work."

And in another letter, after telling his sisters how he had got his Bauro boys to grasp a few simple facts of Christian truth, he adds, "Of course I find difficulty in rendering religious ideas in a language which contains scarcely any words adequate to express them; but I am hopeful enough to believe that they do know so much, at all events." And in another place again he writes:—

"Of course these languages are very poor in respect of words belonging to civilised and literary and religious life, but exceedingly rich in all that pertains to the needs and habits of men circumstanced as they are. I draw naturally this inference, 'Don't be in any hurry to translate, and don't attempt to use words as (assumed) equivalents of abstract ideas. Don't devise modes of expression unknown to the language as at present in use. They can't understand, and therefore don't use words to express definitions. But, as everywhere, our Lord gives us the model. A certain lawyer asked Him for a definition of his neighbour, but He gave no definition, only He spoke a simple and touching parable. So teach, not a technical word, but an actual thing."

And in yet another we find him regretting his scant surgical knowledge. "If I had studied the practical; bled, drawn teeth, mixed medicines, rolled legs perpetually, it would have been worth something. Surely I might have foreseen all this." And then he goes on to say that if pictures are sent out for his schools, "Anything that introduces European customs will be of no use yet. All our habits of social life are so strange they do not interest them yet." "Pictures of animals would be the best." And in one letter he gives us an actual specimen of his mode of work:—

"In our work (and so I suppose in a Sunday school) one must think out each step, anticipate each probable result, before one states anything. It is of course full of the highest interest. Can't you fancy a party of twenty or thirty dark naked fellows, when (having learnt to talk freely to them)

I question them about their breakfast and cocoa nut trees, their yams and taro and bananas, &c. 'Who gave them to you? Can you make them grow? Why, you like me and thank me because I give you a few hatchets, and you have never thought of thanking Him all these long years.'—'It is true, but we didn't think.'—'But will you think if I tell you about Him?'—'He gave them rain from heaven and fruitful seasons.' How it takes one back to the old thoughts, the true philosophy of religion! Sometimes I lie awake and think 'if Jowett and others could see these things!'"

And yet, broad and sympathetic as it was, Patteson's was hardly a liberally-constituted mind. A brother fellow of Merton who knew him well, Mr. C. S. Roundell, says of him:—

"It would be delusive to pretend to claim Bishop Patteson as a Liberal in the political sense of the word. He was no such thing. If anything, his instincts, especially in Church matters, drew him the other way. But those who knew the man, like those who have seen the Ammergau Play, would as soon think of fastening upon that a sectarian character, as of fixing him with party names. His was a catholic mind. What distinguished him was his open-mindedness, his essential goodness, his singleness and simplicity of aim. He was a just man, and singularly free from perturbations of self, of temper, or of nerves. You did not care to ask what he would call himself. You felt what he was, that you were in the presence of a man too pure for party, of one in whose presence ordinary party distinctions almost ceased to have a meaning. Such a man could scarcely be on the wrong side. Both the purity of his nature and the rectitude of his judgment would have kept him straight."

And we can find for ourselves scattered up and down his letters traces of that strong "Church" feeling which makes him, *inter alia*, so acceptable a hero to Miss Yonge. He is thankful, it is true, to be "out of the din of controversy, and to find hundreds of thousands longing for crumbs which are shaken about so roughly in these angry disputes." But of writers such as Mill, and Dean Stanley, and Dr. Colenso, he speaks out a very strongly unfavourable opinion. Stanley is "unsafe," "unsatisfactory," "very unfair," "exceedingly incomplete," "superficial," and "deals, as he thinks, conclusively with matters which he really only touches"; while upon Mill he is harder even than this, openly regretting his influence upon the age. The Bishop of Natal, he thinks, ought not to be retained in the Church as a teacher. But he yet sees clearly that "it is surely not necessary to the maintenance of truth of doctrine, that the power to enforce penalties for infringing that truth of doctrine should be at every moment actively exercised." In short, while making no secret of his sympathies, he yet obviously disliked and mistrusted theological controversy, and had a keen instinct that it could not possibly lead to good.

On the 31st of October, 1841, Patteson, who was then a boy of barely fifteen years, heard Dr. Selwyn preach a farewell sermon on the occasion of his departure for New Zealand.

"It was beautiful," writes the lad, "when he talked of his going out to found a church and then to die neglected and forgotten. All the people burst out crying, he was so very much beloved by his parishioners. He spoke of his perils, and putting his trust in God; and then, when he had finished, I think I never heard anything like the sensation, a kind of feeling that if it had not been on so sacred a spot, all would have exclaimed 'God bless him!'"

In 1854 the "hero of the Church Militant," to use Miss Yonge's phrase, returned, and found in Patteson the very man he wanted to aid him. Patteson confessed that his real desire was to be a missionary, but that he did not like to leave his aged father. "But," urged Selwyn, "if you think about doing a thing of that sort it should not be put off till you are getting on in life. It should be done with your full vigour." And so Coleridge Patteson left all; and while Dr. Selwyn, who "went out to found a church and then to die neglected and forgotten," found in later years that his true vocation was an English bishopric, Patteson not only never thought of return, but never encouraged so much as the notion of allowing his sisters to pay a flying visit to himself. He put his hand to the plough for once and for all, and he never looked back. How he worked, what zeal, what energy he threw into his life, probably few will ever know. Some little idea may be gathered from his own diary. "Shall I give you," writes he, "a day at Kohimarama?"—

"I get in the full summer months an hour for reading by being dressed at 5.30 A.M. At 5.30 I see the lads washing, &c., 7 A.M. breakfast all together in hall, 7.30 chapel, 8-9.30 school, 9.30-12.30 industrial work. During this time I have generally half an hour with Mr. Pritt about business matters, and proof sheets are brought me, yet I get a little time for preparing lessons. 12.45 short service in chapel, 1 dinner, 2-3 Greek Testament with English young men, 3-4 classics with ditto, 5 tea, 6.30 evening chapel, 7-8.30 evening school with divers classes in rotation or with candidates for Baptism or Confirmation, 8.30-9 special instruction to more advanced scholars, only a few, 9-10 school with two other English lay assistants. Add to all this, visitors interrupting me from 4-5, correspondence, accounts, trustee business, sermons, nursing sick boys, and all the many daily unexpected little troubles that must be smoothed down, and questions inquired into, and boys' conduct investigated, and what becomes of linguistics? So much for my excuse for my small progress in languages! Don't think all this egotistical; it is necessary to make you understand my position."

The story of his death we will not attempt to tell. It is, or ought to be, known wherever the English tongue is spoken. There was in it all the glory of martyrdom; and as we look at the picture which faces the title-page of the first volume, and see the deep quiet smile which lights up the handsome manly features, we can understand how the faithful followers who with reverent hands removed the native mat that covered the body, "saw his face as it had been the face of an angel." "The strange, mysterious beauty," says Miss Yonge, "of the circumstances almost make one feel as if this were the legend of a martyr of the Primitive Church."

We have already extracted, we fear at too great length, from Patteson's account of his own work. Let us now hear how he was spoken of by one of his native converts:—

"As he taught, he confirmed his word with his good life among us, as we all know; and also that he perfectly well helped anyone who might be unhappy about anything, and spoke comfort to him about it; and about his character and conduct, they are consistent with the law of God. He gave the evidence of it in his practice, for he did nothing carelessly lest he should make anyone stumble and turn from the good way; and again he did nothing to gain anything for himself alone, but he sought what he might keep others with, and then he worked with it: and the reason was

his pitifulness and his love. And again, he did not despise anyone, nor reject anyone with scorn, whether it were a white or a black person he thought them all as one, and he loved them all alike."

The words are literally translated by the Rev. Robert Codrington, of Wadham, who is still carrying on the work which Patteson began, and for which he died.

*A History of France down to the Year 1453.*  
By G. W. Kitchin, M.A. (Clarendon Press Series.)

WE are somewhat puzzled by Mr. Kitchin's plan. He gives us in this volume the history of France from the times of the Gauls to the year 1453, and informs us in the Preface that "the history of the great struggle of France against the disintegrating forces of fifteenth-century feudalism, the almost dramatic rivalry between the House of Burgundy, the last great representative of the mediæval world, and the House of Valois, the steadfast representative of the growing forces of European monarchy, will form the introduction to a second volume, destined to follow the fortunes of France in more modern times." The present volume extends to 559 pages, of which more than 150 are devoted to the Hundred Years' War. Taken by itself, it is satisfactory; but we cannot help fearing that the second volume will prove less so. The summary style, which is very proper in writing the history of Merwings and Karolings, and which need not be quite abandoned even when the historian comes to the fourteenth century, will, it seems to us, become entirely inappropriate when he treats the later centuries. Mr. Kitchin does quite right in this volume to be sparing of details, except at one or two periods; for instance, those of Charlemagne, Philip Augustus, and St. Louis; but we do not see how the Reformation and Wars of Religion, the age of Richelieu and that of Louis the Fourteenth, the long decline of the monarchy under Louis the Fifteenth, and the delusive appearance of revival under Louis the Sixteenth, can be treated in the same method without conveying a much less satisfactory impression. Nor do we think he can in reason bring his history to a close at the fall of the monarchy. The Revolution, the career of Napoleon, and the Restoration, are the fifth act of his drama, and cannot possibly be omitted. We therefore think it very probable, and indeed we hope, that Mr. Kitchin will find his work swell under his hands, and that he will give us two more volumes of the same size as the present. In that case, and if he succeeds as well in modern times as in those called mediæval, we shall have a thoroughly sensible, intelligent, and judicious guide to the history of France: a book to which may be given the praise, so rarely deserved by English historical text-books, of making what is most important most prominent.

We wish, for our own parts, that he had given us the second volume first. His book, we take it, like the books of the Clarendon Press Series in general, is mainly intended to be used in schools and universities. It is one of the attempts, of which we are happy to see so many, to throw history into the form in which it may best enter into education, and so to help the schoolmasters who are trying, in obedience to an increasing demand, to introduce it. But Mr. Kitchin, as we may judge

from the zeal with which he sets himself to prove that Charlemagne was not a Frenchman, and that the ancient Francia was not the same country as the modern France, has been much influenced by the fashionable school of history; and this school, with all its merits, is not altogether well qualified to meet the immediate want which is felt in education. It is too learned, too abstruse, too much in love with its own researches, to understand the wants of schoolboys and undergraduates; so much so, that in the last number of the *Quarterly Journal of Education* we find a reviewer, apparently a schoolmaster, asserting peremptorily of Mr. Freeman's "General Sketch," that it is "likely to do serious injury to the study of history." The very opposite may be said of Mr. Kitchin's book; still, in selecting this particular period, he has been guided not so much by the present needs of students as by the antiquarian taste of the reigning school. There is much in French history which it is of the first importance for every one to know; we wish Mr. Kitchin's volume contained more of this most important kind of information. The need of history in education is of the most practical kind. It is wanted to diffuse sound political knowledge, to save our youth from the inconvenience of having to walk the world blindfold, to guard the next generation from the risk of floundering into all sorts of political dangers from sheer ignorance of the system of things they live in, and of the tendency of the movements of the age. When Mr. Carlyle was the master of our historical studies, this was understood. He was fully alive to the practical bearings of history, and taught his followers to be so too; he was ostentatiously impatient of whatever seemed to him to belong purely to a past condition of things, never would have anything to say to ancient history, touched even the Middle Ages lightly, and cared for nothing in the seventeenth century but the life of Cromwell. The later school, much more sober-minded, thorough and critical in their investigations, have made history somewhat less practical in the very act of making it more scientific. Nothing seems really to interest them that is not dead, though they sometimes make a show of demonstrating that what seems to be dead is not really so. But assuredly if history is to be introduced into education to any purpose, it must be by writers who have Mr. Carlyle's spirit rather than Mr. Freeman's. The most skilful articulator of historical bones will not serve the present need of English education, however curiously he may piece together the Achaean League, or England before the Conquest, or the Holy Roman Empire. We do not for a moment under-estimate the labours of this school when we say this. It is, in fact, rather a compliment to them to say that they cannot understand the wants of beginners; for the reason they cannot do so is, that they have so long ceased to be beginners themselves. We have been led into these reflections not by the style of Mr. Kitchin's book, but by the subject of it. There is no want of warmth in his manner, and he shows uncommon judgment in winnowing the wheat from the chaff, in abridging or omitting what has ceased to be important, and giving space and prominence to all that deserves it. Still, we ask, at the moment when schoolmasters are looking to the Clarendon Press for text-books of



history, could not something more useful have been put into their hands than a history of France ending at the year 1453? Would it not have been better, for instance, to begin with the greatness and fall of the monarchy? A volume of the same size, setting forth, first, the magnificence and absolutism of Louis the Fourteenth, then the Byzantine reign of his great-grandson, then the well-meant efforts and fall of Louis the Sixteenth, with all the strange things that followed, would have been ten times as interesting, and conveyed knowledge ten times as important to the student. Later, when the interest in history is fairly aroused, our students may be able to give attention to more abstruse matter.

For any reader who knows what the French monarchy became after 1453, who has his head full of the story of its splendour, its decline, and its fall, a volume like this, tracing the stages of its rise, will be extremely interesting. But if it was intended, as we suppose, to be a first introduction to the history of France, it is really very unfortunately planned. We are afraid that a beginner in French history will hardly discover any unity in it. To him it will be little more than a chronicle of kings—some good, some bad, some weak, and some powerful—that have ruled over France during many centuries. The only object for which it can be desirable to take so rapid a view of fifteen centuries of history, namely, the object of tracing some process of evolution, will be scarcely attained by the average reader of this book. We do not mean to say that the object is not present to Mr. Kitchin's mind. He tells us in the Preface that "the guiding line throughout the book is the growth of the French Monarchy and Kingdom"; and accordingly, wherever the monarchy makes any signal advance, we find him carefully marking the fact. He is also careful to note every indication of the particular sort of monarchy and kingdom which are growing up, that the monarchy is to be despotic, and the kingdom centralized. But the plan of the book makes it impossible for him to bring out this evolution with sufficient distinctness. It is very possible that Mr. Kitchin is not responsible for this plan, and that it has been prescribed to him by the directors of the Clarendon Series. We are confirmed in this conjecture by observing that while Mr. Kitchin regards his book as the first instalment of a larger work, he does not put Vol. I. on his title-page, nor is any Vol. II. announced in the advertisement of the series at the end of the volume. In any case, we think the plan of dividing French history at the close of the English wars a bad one for the purpose of giving ordinary readers a general notion of French history. For this purpose, the book before us both begins too soon and ends too soon. It begins too soon, for 150 pages out of 559 are devoted to the period before the Peace of Verdun, which ought to be regarded as the beginning of the growth of the modern French nationality; and it leaves off too soon, for it does not exhibit the French monarchy in its mature shape. Like Queen Elizabeth in Mr. Puff's tragedy, the formidable French monarchy is talked about and alluded to perpetually throughout this volume, but never appears. The narrative closes just at the point when all the preparations are complete, and when the scene is empty for the French

absolute King. For the learned reader, this surprising omission of the catastrophe may, perhaps, be an effective stroke of art—to him, a mere suggestion is enough; but for the general reader, or for the young student in history, it is a great mistake to write an elaborate account of the growth and development of a great historical phenomenon without any description or exhibition of what the phenomenon proved to be after it was developed. And in this case the mistake might easily have been avoided without increasing considerably the bulk of the book. The early centuries might have been despatched with much more brevity; the detailed narrative commenced at the dissolution of the empire of Charlemagne, and carried on to the fall of Charles the Bold, or even the death of Louis the Eleventh. Had this been done, the reader would have carried away a distinct impression of what French absolutism was, derived from the life of the most characteristic French despot, and a distinct impression of the way in which it gave unity to France. As it is, our author is obliged to close his volume with a sentence which is the best possible condemnation of the plan of it:—"At the moment we leave her (*i.e.* France), she is waiting for a sovereign of whom she has already caught a glimpse; he will be a hard master over her, as cold as Charles the Seventh, more false, if possible, to friend and foe; of restless, untiring energy and subtle skill, who shall crush down the independence of her great nobles, and at last weld her into a compact and coherent monarchy."

When we have pointed out this radical defect in the plan of the volume, and added that we think the introductory chapter on the Geographical Characteristics of Modern France might have been less meagre, and that Mr. Kitchin might justifiably have said more on a subject on which he is heard with respect, namely, the growth of the French language, we have exhausted our criticisms. The great merit of the book is an excellent judgment in the selection of materials. Mr. Kitchin knows well what to omit, what to abridge, what to describe at length, and he knows the proper proportions for a work like this of dissertation and narrative. In mere style he does not shine much: his diction is rough and ready, sometimes inelegant; his narration not always perspicuous. But his style has the merits as well as the defects which commonly belong to unstudied composition, that is, it is without affectation, and has the fullness and vigour which may be expected from a mind given wholly to the matter and not partly diverted to the manner. We also think his delineation of important historical characters forcible and effective. Philip Augustus is described here, perhaps, better than in any other English book. The Hundred Years' War is described with free impartiality, and we think that even a French reader would hardly detect in Mr. Kitchin's account of English victories and defeats any trace of that unseasonable patriotism, which, however childish it may seem, historians can seldom quite shake off.

Edgar Quinet says he long meditated a popular history of old France, but abandoned the plan, convinced that such a history, if it were truly written, could only do harm by corrupting ingenuous minds and teaching them vice and hatred. This is an extreme state-

ment, but it expresses the truth, with which we are again impressed as we lay down Mr. Kitchin's book, that old French history, though to the eye of science as important as other history, is to the general reader painful and barren of instruction. It rises once or twice into elevated poetry, as with St. Louis and Jeanne d'Arc; but, in general, not only is it painfully full of misery and horror, but a kind of fatality seems to run through it, by which noble qualities do harm and wickedness has beneficial results. Chivalry grew certainly out of the noble side of human nature, yet it is doubtful whether it did more harm or good; all that is so brilliant in Froissart, when you look closely, you find to be a whited sepulchre; the Reformation, by which other nations were revived, threatened France with dissolution, and had to be suppressed. On the other hand, the instruments of progress in France are such men as the odious Philip the Fair, the cold-hearted Charles the Fifth, Charles the Seventh, the betrayer of the Pucelle, the cruel and false Louis the Eleventh. It is true that the more modern history has the same character. French unity is saved by an act which sapped the national conscience, Henry the Fourth's recantation, further consolidated by the pitiless Richelieu; French greatness is crowned by the arrogance and egotism of Louis the Fourteenth; and when at last the nation tries to make an entirely new beginning, the same fatality pursues it; so that the present generation of Frenchmen have the misfortune of being obliged to attribute all that they are most proud of to great criminals—to the corrupt Mirabeau, or the blood-stained Jacobins, or the tyrannical Bonaparte; while the wisdom of Turgot, the gentleness of Louis the Sixteenth, and the chivalry of Lafayette, seemed only to precipitate disaster. Still the later period, though tragic, is both impressive and instructive; but, in studying the mediæval history of France, how often are we obliged to make the reflection with which Mr. Kitchin closes his account of the English wars:—"In the period we have just passed through, there is nothing on which the eye can rest with pleasure!"

#### *Distinguished Persons in Russian Society.*

Translated from the German, by F. E. Bunnètt. (Smith, Elder & Co.)

ORIGINALLY published as sketches in the *Neue Freie Presse*, afterwards collected and expanded into a volume, entitled 'Aus der Petersburger Gesellschaft,' now done into English for the edification of a public which knows as little as possible about Russian society, these essays may be considered to have achieved a success. Nor is the fact to be wondered at. Gossip and scandal about sitters in high places are rarely unattractive. And even personalities of a somewhat franker kind than we are accustomed to are not without their piquancy; when we are told that a lady has "inherited her father's ugly insignificant countenance," or that a distinguished Russian poet is "a dissolute genius, . . . combining the vices of the aristocracy with the low inclinations of the plebeian class," we feel that our author's candour is, to say the least of it, unusual.

Written by a German for Germans, these descriptions of Russian personages do not convey an over favourable impression of Russian life. Not only are the masses brutal and benighted, and the clergy base and besotted,

as casual travellers have told us, but, according to our privileged enlightener, "the higher the stage of Russian society, the more terrible is the moral and æsthetic wilderness which has gained ground within the last few years, shattering, if not uprooting, the traditions of good taste which existed in better days." Only one bright spot could of late years be discerned amid this sombre waste; but this oasis, the home of the Grand Duchess Helen, no longer gladdens German eyes. That distinguished lady did in truth deserve all the praises offered by our essayist to her memory, but we imagine that neither her generous charities, nor her enlightened patronage of art and science, would have procured for her from such a cynic so unmodified an expression of reverent regard, had it not been for the fact that "eagerly in favour of the Bismarck policy and the alliance with Prussia, the Grand Duchess had now and then a little battle with the bigotry of the Empress and with the hatred of Germany entertained by the young count" [misprint for the court of the heir to the throne]. Our essayist might have added, if he had not been bent upon vilifying all things Russian, that Russian artists, *savants*, and men of letters, fully expected to find a worthy successor to the honourable place occupied by the late Grand Duchess Helen, in the person of her grand-niece, the princess who in the course of a few weeks will become known to us as the Duchess of Edinburgh.

The tender chapter devoted to the Michael Palace, the winter home of the late Grand Duchess, reminds us of the soft but sad light often poured over a landscape by the setting sun, at the close of a dull day and just before the fall of night. Suffused with the grateful glow, earth and sky alike smile for a brief space. Then disappears the orb of day, and steadily settle down the deep shades of darkness. The light of German culture dwindles and disappears; the Muscovite twilight begins. More correctly, perhaps, this melodious prelude may be likened to an idyllic overture prefixed to a tragic drama. The dulcet sounds die away; suddenly the curtain rises on a scene of confusion and alarms. Eeuent "the excellent violoncello player, Von Nummers, and others," and enter H.I.M. "Peter the Fourth," otherwise called Count Peter Schuvaloff. Of this distinguished diplomatist, but recently lodging at Long's Hotel, whither he came for the express purpose of showing how baseless were England's suspicions (now supported by the trifling evidence of fact) that Russia might be looking towards Khiva with an annexing eye, we have a not altogether uncomplimentary sketch. His predecessors in the chieftainship of the "Third Division of His Imperial Majesty's Chancery," otherwise called "The Secret Police," are set, on the other hand, in a somewhat unfavourable light. The first, after the revival of the post in 1826, was Count Beckendorff, an "odd being" who "wavered to and fro in his old age between fashionable carelessness and low bigotry," but for seventeen years "fulfilled the duties of his office with inconsiderate harshness," assisted by General Dubbelt, "an upstart who . . . combined severity with inconsiderateness, cunning, covetousness, and a love of intrigue." He was succeeded in 1844 by Prince Orloff, who was "hated on account of his boundless arrogance, dreaded on account of his blind zeal

against everything that savoured of cultivation and 'modern ideas,' until he resigned his sceptre to Prince Dolgoruky, "a good-natured and utterly insignificant military dandy," who held it till the attempted assassination of the Emperor in 1866. Then, "seized with deadly fear," he requested his immediate dismissal, which the Emperor granted by raising him to be Lord High Chamberlain. His post was given to Count Schuvaloff, who, although "only thirty-eight years of age, had shown decided administrative talent in the management of the difficult German provinces," and who was, moreover, a handsome and faultlessly elegant man. He at once furnished a brilliant proof of his capability. A number of shreds of paper had been found in the abode of the would-be assassin, which no one could render intelligible, although they were supposed to contain the real names "of the obstinate and mute miscreant" and of his accomplices. But "Schuvaloff sent for a plate of glass, and ordered the scraps of paper, which were written on both sides, to be placed upon it; these were placed and replaced, and read backwards and forwards until the connexion was formed; and thus the secret was unravelled which had seemed impenetrable." Equally successful was he in presiding over the court summoned for the investigation of the crime, "sitting side by side with the rough, low-minded Muravieff, avoiding all dispute with the man, and, nevertheless, overturning all his reactionary efforts for the extermination of culture and liberty." At present he is "the most powerful and influential man in the Russian Empire," although "the number of his enemies is legion." The "National-Democratic Ultras" reciprocate his dislike; "with the heir apparent he has had many a quarrel, because he has discovered the young nobleman's correspondence with Aksakoff and other Slavophiles"; the liberal party of the nobility cannot forget his dissolving "the refractory Petersburg Provincial Assembly" in 1867; the Empress regards him "as a bad Christian, because he has repeatedly successfully opposed her fanatical confessor"; and General Ignatieff and the men of the "Pan Slavist-French Coterie" hate him as "a peace-loving realist." But he has always held his own, though his influence seemed for a moment in danger during the great famine in the winters of 1867-68, when the peasants of the Northern Provinces died of starvation in so provoking a manner, just as they now threaten to do in the Samara Government and other parts of Eastern Russia. With his last success, gained in London, English readers are familiar. To a previous failure, less generally known, we will refer presently.

Another celebrated man, Prince Gortschakoff, is mildly treated by our biographer. According to him, the Prince won his diplomatic spurs by bringing about the marriage between the Crown Prince of Würtemberg and the Grand Duchess Olga, and sharpened them by acting for eight years as "the confidant of all the difficulties and small annoyances which the Crown Princess had to endure." In 1850 he became "Plenipotentiary at the Diet at Frankfort-on-the-Maine," and in 1854 Ambassador at Vienna. With his political life at that period we are not closely concerned, but it is interesting to know that he found time to keep up and extend his studies.

Our essayist believes that the Prince is the only member of the Government, with the exception of Waluieff and Von Reutern, who has read Horace in the original. Nothing, it seems, pleases him more than a well-introduced quotation from Cicero or Tacitus, and his favourite official document is that into which he inserted, at the time of the Polish Insurrection, "a classical quotation—if I mistake not, borrowed from Suetonius—respecting the confounding of the terms Anarchy and Liberty." In everything which the Prince does or says, we are told, "he betrays himself the aristocrat by birth, education, and mind," and "the perfect simplicity of his venerable appearance is generally increased by a somewhat studiously old-fashioned attire." One of the stories told of him leaves a decidedly favourable impression on the mind. After writing the circular in which appeared his famous phrase, "*La Russie ne boude pas, elle se recueille*," he read it to one of his young subordinates, and asked him what he thought of it. The young man approved of its general tenor, but objected to that particular phrase as meaningless and even absurd:—"Elle n'a pas de sens commun. C'est même une absurdité, si vous permettez." The Prince looked at his critic with a smile, and soon afterwards appointed him to a post in the Embassy at Berlin. The young *attaché*, is now an ambassador, "but he is never mentioned by his noble chief without a smile playing about the finely-chiselled mouth of the old diplomatist."

Count Protassoff, the "sabre-slashing Archangel of the Holy Synod," is not well known to English readers, although it was he, as we are informed with all the emphasis of italics, "*who destroyed the United Greek Church of Lithuania and West [sic] Russia*," a minute account of the operation being given by our author. More, though not much more, known is the name of Waluieff, formerly "one of the distinguished beaux of the capital," whose representation in a *tableau vivant* of "the angel standing with flaming sword behind the seat of the girl playing chess with the devil," set all Petersburg talking for a fortnight, and placed him "at the highest pinnacle of popularity," and who some years afterwards honourably distinguished himself by contracting "a union of affection," marrying the unwedded daughter of an unknown half-pay officer. Him our usually bitter essayist treats tenderly, perhaps because he is able to state that M. Waluieff made himself popular among the Germans of the Baltic Provinces before his appointment, in 1861, as Minister of the Interior, or on account of the violent attacks made upon the minister by the national party, which ended in his temporary dismissal from office in 1868. The "Brothers Miliutin," also, are not unkindly treated. On the other hand, General Ignatieff and the Russian intrigues at Constantinople are made the subject of a long and bitter attack. The portrait of the Countess Antoinette Bludoff has been drawn with special malice, her countenance being depicted, as we have already observed, as "ugly and insignificant," and the journal of her orthodox proceedings in White Russia being described as the strangest possible "mixture of mystical fancies, of fanatical intolerance, and of old-maidish extravagance." Still more spiteful is the story of Count Adlerberg's relations with "the bright Lettish maiden whom he had given in marriage to a

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State Counsellor residing in Siberia, and who thus became a kind of person of rank," though it is not of so painful a nature as that which describes how the late Prince Tschernytschew commenced his career at Paris in 1811 by seducing the wife of a petty employé, who had been intrusted with a copy of the plan of operations directed against Russia. "He talked her over in a happy moment to give him the important document, and fled to Petersburg, leaving the deceived husband to be shot, and the unfortunate woman to be conveyed to the Bicêtre." More comic is the tale of how the wooden-legged Noroff "trod so noisily on the pavement of the Church" in which Schichmatoff daily attended early mass, that he attracted the notice, and became first the colleague, and then the successor, of that Minister of Education. And of such stories there is no lack in this singularly plain-spoken volume.

A parting hint to the translator may not be amiss. That lady has now interpreted so many German books that she must be credited with the possession of the German language. But carelessness sometimes dwells under the same roof with knowledge. In proof of which assertion we may cite the following facts. The author attempts to represent the changes which have taken place in Petersburg society "an den markirtesten Figuren," not "by the strongest delineation," of the Russia of the present day. The statement that the late Lord Dalling seemed to regard Lord Stratford de Redcliffe's ardent ambition "as a point overcome," is an unintelligible rendering of the original—"Sir H. Bulwer . . . schien den feurigen Ehrgeiz Stratford's für einen überwundenen Standpunkt zu halten." Still more hastily, however, has the passage been translated—it might well have been omitted—which describes how Count Schuvaloff failed in his mission to Nice in the spring of 1872. Comparing it with the London mission, the author says that the latter was as successful (*erfolgreich*) as the former was fruitless. In the translation we are told that "the latter mission was as unsuccessful as the former was vain." The object of the Nice errand was to break off the connexion, said to be hallowed by the Church, "das geheime, wie es heisst, von der Kirche geweihte Band," between a lady of the Court and a distinguished personage. This rumoured morganatic alliance is represented by the translator as a "secret union, favoured by the Church." Finally, the lady is said to have "met the *chef* of the 'third division' with an opposition no less resolute than her uncle, Von Reutern, the Minister of Finance, has subsequently done." We could make nothing of the final words of this sentence till we turned to the original, when we found it stated that the lady opposed Count Schuvaloff as vigorously as she afterwards opposed her uncle Von Reutern, "die junge Dame . . . setzte dem Chef der 'dritten Abtheilung' ebenso entschlossenen Widerstand entgegen, wie später ihrem Oheim, dem Finanzminister von Reutern." The *Kanzlei*, by the way, over the Third Division of which Count Schuvaloff presides, is no more a "supreme court of justice"—as the word is translated at p. 20—than our Chancellor of the Exchequer is an Equity judge. We cannot suppose that these slips are due to a want of knowledge on the part of the translator, but we think them worthy

of calling her attention to the proverb which asserts that "the more haste, the less speed."

*On a Fresh Revision of the English Old Testament.* By Samuel Davidson, D.D. (Williams & Norgate.)

PERHAPS one of the strongest testimonies to the merits of the English translation of the Old Testament is the result obtained by setting it side by side with some of the many attempts made in recent times to improve upon it. In many of these, increased accuracy is only won at a sacrifice of vigour and beauty of diction, while in too many cases even this advantage is but a fancied one. Dr. Davidson gives some good examples of these "improvements," and not unnaturally prefers the old rendering to such as these: "He shall arbitrate among many people, and give decision to many distant nations" (Micah iv. 3: Henderson); "Awake and jubilate, ye inmates of the dust" (Isaiah xxvi. 19: Pusey); "Annul thy quarrel with us" (Psalm lxxxv. 4: Kay).

Still the arguments in favour of a revision of the translation, sooner or later, are too strong to be overborne by such failures; but we are, unfortunately, met at the outset by two difficulties, from which a revision of the New Testament is free; that arising from our uncertainty as to the relative values of the different texts, Masoretic and other, and that caused by the comparatively low condition of Hebrew scholarship in England at the present day, which is making no such great strides as characterize the progress of Greek learning.

The first division of Dr. Davidson's interesting essay is devoted to a discussion of the relations of the different texts, and of the extent to which the authority of the versions, especially the LXX, may be allowed to correct the Masoretic text; and he comes (p. 16) to the conclusion, in which we cordially concur, that although the Masoretic text represents a later recension than that of the LXX, still, if we take into account the known history and present state of the two, we must have "strong internal grounds for preferring the latter to the former" in passages where they differ. To some of Dr. Davidson's conclusions, however, on points of detail, we object, as well as to the manner in which they are often given. Thus, e.g., "in Psalm xvi. 10, the *k'ri* or marginal reading, 'thy holy one,' is wrong; and the textual reading, 'thy holy ones,' right." Seeing that the Masoretic text is here supported by the LXX, as well as by all the other ancient versions, Dr. Davidson's statement might, we think, have been more guardedly expressed. We are not satisfied with his discussion (p. 38) as to the difficulty in Psalm xxii. 17, where the texts strangely vary between the noun and the verb, "like the lion," "they pierced" (or, "they bound"). Here the Hebrew MSS., with hardly an exception, take the former, while the versions are equally unanimous in supporting the latter. By a slight alteration, however, of the vowel points of the word, we make it a participle, and this seems to be by far the simplest solution of the difficulty. As to the participle being "an irregular one, with a very unusual plural ending," we fail to see wherein consists the special irregularity of a form *co're* or *ca're*. Between the meanings of *pierce* and *bind* it is less easy to decide; the undoubted meaning, however, of cognate

Hebrew roots may tell for the former, which has also the support of the LXX.

Other of Dr. Davidson's examples, however, are much to the point, and most sober critics would agree in the main with the result that while the Masoretic text cannot be implicitly trusted, the corrections which may be made must be very carefully introduced. It would have been as well had his Hebrew been more correctly printed. We have counted a number of misprints (e.g., on pp. 22, 26, 29, 30, 32, &c.). For these Dr. Davidson is not to blame, as he has been obliged to trust the correction of the proofs to others; but in the emendation given in the third note on p. 29 is an incorrect grammatical form which can hardly be due to a misprint. So severe a censor should be careful in little points of grammar.

The second part of the book is devoted to the question of translation, and Dr. Davidson, after laying down some good general rules, proceeds to discuss sundry passages, where he condemns the present translation. We should prefer here that in cases where the opinions of scholars are divided, Dr. Davidson would not seek to pin his readers so completely to his own *ipse dixit*. Dr. Davidson makes some sound remarks on the advisability of deserting the old chapter and verse divisions, and adopting breaks according to the sense, the neglect of which has often obscured the meaning considerably to ordinary readers. Still the adoption of this plan would by no means "make modern concordances useless," as an examination of any ordinary paragraph Bible may show. In his remarks on the existence of glosses in the Hebrew text, he adduces as an example Gen. xv. 2, "where *hu dammesek* is a gloss upon *ben meshek*, incorrectly pointed." As to its being a gloss, we can only say that, to the best of our knowledge, all Hebrew MSS. and all ancient versions have the words, sufficiently strong evidence for most people; and as to the meaning of the "gloss," Dr. Davidson advocates a view which has no better support than a guess of Aquila, *ὁὐδὲ τοῦ πατριάρχου*. We agree with Dr. Davidson as to the restoring of *Jehovah* for *Lord* in the translation, but it is hardly fair to the "intelligent laymen" to speak of the inaccurate spelling of the word, as though the question were one that had been finally settled to the satisfaction of everybody. There are also some judicious observations as to the printing of the Apocrypha, and the legitimate employment of marginal notes and Italic type, and some not unreasonable strictures on the present chapter-headings.

#### A DANE ON THE GERMAN ROMANTICISM.

*Brandes.—Hovedstrømninger i det 19<sup>de</sup> Aarhundredes Litteratur.* Af G. Brandes. (Copenhagen, Hægel.)

DR. BRANDES plays a rôle in the Danish literary world that resembles nothing so much as the part of the old *maestro* that wrestles with a choir of impracticable girl-singers in the beginning of 'Consuelo.' He is certainly the best of Scandinavian critics now living; he has the enthusiasm of literature; he has a piquant and exquisite style; but the grievance of his life is that he pipes to the poets of his country, and they will not dance, and he mourns over their shortcomings, and they refuse to amend. In short, he is modern and

cosmopolitan; they are timidly national and retrograde: he points out the new interests that move the world, and they with one accord harp on the old strings. In the meantime he is a prophet, and has a prophet's reward.

This present volume has an especially polemical basis. Under the guise of a careful critical study of the German Romantic movement led by Tieck and the Schlegels, he strikes a blow at the lifeless remains of romanticism in Denmark; and, in dissecting Novalis, manages to hint a reproach to Bergsøe and H. F. Ewald. Dr. Brandes is a man of high and varied cultivation, and in none of his writings is he satisfied with merely local or transitory ideas. His books are studies in comparative criticism, and as such are worthy of general consideration. A German translation of the present book, we notice, is already announced; and in that form it will, no doubt, meet the eyes of many to whom the original would be a dead letter. Whether it be that a certain distance gives breadth and harmony to the critical vision, or that the terse sentences of Dr. Brandes's elegant Danish style impress the mind more distinctly than the long and shapeless sinuosities of German prose, this book has left with us a more distinct impression of the aims and fulfilments of the romantic school than any we have seen from Germany itself. It is decidedly unfavourable, but at the same time impartial and sympathetic.

The author takes the second revival of German poetry as his starting-point. It is the romanticism, not of Klopstock and Wieland, but of Tieck and Novalis, that he deals with; and, justly enough, it is William Lovell and Lucinde, the hero of Shakspearean reflection and the heroine of sentimental eroticism, that walk first across his boards in their odd affected dress. It is fifty years since Heine wrote his beautiful sonnet to August Schlegel, the young knight who passed the rouged and curled Muse by, to wake the enchanted maiden of true poesy out of her slumber with his kiss. Now this maiden has become the laureate Muse to all the North of Europe. Coleridge brought her over here to us; George Sand and Victor Hugo have made her pose before a slowly-converted audience at Paris; Oehlenschläger crowned her in Copenhagen, Atterbom in Stockholm; and now we are beginning to find her charms a little faded, and to weary of her familiar voice. Nowhere has her audience deserted her so completely as in Germany; the birthplace of romanticism is violently realistic; one of those re-actions that correct all earthly extravagances has turned the Berlin of Tieck into the Berlin of Bismarck. For moonshine we have iron.

One of the points on which Dr. Brandes lays stress is the remarkable weakness of the actual productions of the German romantic movement. The Germans were the first in the field; the idea was theirs, but the carrying out of that idea was left to be perfected elsewhere. Here in England the movement was mainly represented by Shelley and Wordsworth, artists of the highest order, and its expression was exalted and serene. In France the higher chords of emotion were struck with a passionate fire that left no doubt about the greatness of the singers. In Denmark the early romanticism called forth a poetry, not of much depth, perhaps, but of a harmonious

delicacy that stands alone in modern literature. For Shelley, Hugo, Paludan-Müller, what did Germany produce? A morbid illusionist like Tieck, a hectic pietist like Novalis, a tongue-tied genius like F. Schlegel. It strikes us, however, at this point, that Dr. Brandes hardly does justice to a greater man than any of these, to the redoubtable Jean Paul himself, a figure of whom he seems to have some distrust, but who, undoubtedly, behind all clouds of extravagant laudation, conceals and will retain a colossal importance.

Nowhere is Dr. Brandes more acute than in his minute examination of the works of Novalis. Some of the romance in which he so delighted seems to hang around the fame of Friedrich von Hardenberg. Without much examination, one has been accustomed to admire the moonlit pages of his rather tedious works. Dr. Brandes examines in detail one of the much-praised Novalis landscapes, and the result is as amusing as Mr. Ruskin's famous anatomy of Gaspar Poussin's scenery. There is something very kindred between Gaspar and Novalis; in each there is an utter ignorance of Nature combined with a genuine love of it, and with a vague instinctive notion of fantastic beauty.

Dr. Brandes's great aim in writing these studies has been to point out to the rising generation of Danish authors the danger of continuing in a school that was flimsy and unnatural in its earliest phases, and which is now played out. For ourselves, we could wish to see a literary revival in Denmark; none of the younger men promises to make any mark in Europe, and their conventionality and timidity need a sharp awakening voice. These pages, in which poetry is treated with something of the bold and paradoxical eloquence of Mr. Swinburne, ought to open their eyes to the fact that the world is moving on.

*A Salon in the Last Days of the Empire.* By Grace Ramsay. (Bentley & Son.)

AFTER perusing the chronicle of fashionable society under the Empire, by the late Mr. Felix Whitehurst, readers might be glad to know the views of a lady on the same subject, especially of an English lady, were it not that the Empire, France, Frenchmen, French society, French manners, and whatever else belongs to the same class of study, are more than duly favoured by all authors who have little to say about their own country. It is highly flattering to a nation that not one of its members can sneeze, or raise his eyebrows, or shrug his shoulders without these movements being minutely described by a crowd of literary psychologists; and our neighbours might be edified, and not a little amused by the perusal of current English strictures on the habits of their private life, if the amusement were not denied them owing to their ignorance of the English language. The fervour of English students of France will soon lead them to class the Frenchman among those curiosities of natural history that can ever be described without dreariness. On the other hand, there is no lack of sarcastic critics who rightly deride the comicalities of French views of English life when our neighbours do favour us with their attention; however, should the French ever read the writings

of some English authors, they may consider themselves entitled to pen whatever absurdities they choose as a just compensation for those which are written about them. The balance is unequal. Frenchmen are lamentably loath to learn anything about England, and, indeed, about anything beyond their boundaries; Englishmen are a trifle too eager to know everything which concerns Frenchmen. Daily Correspondents in Paris discourse with much stolidity about the scene of their exploits after a sojourn there of a few months; and tourists write sketches of French society after attending an official ball, or witnessing the races at Longchamp. The receipt for these fashionable essays is simple and effective: take a number of words of recent manufacture, such as *petit crevé*, *poudre de riz*, *gommeux*, *bon ton*, *demi-monde*, and scatter them about your paper with less discrimination than you would show if using a pepper-box, and then fill up the gaps with English words. The effect is infallible, especially when the reader is compelled to have recourse to a dictionary. Let us hope that this new style may lead to the publication of keys to the works constructed on the system.

Miss Grace Ramsay's sketches are written in this hybrid language, half French half English, and the following extracts will serve as a specimen of it in its highest perfection:—

"Mlle. Florine was a plump little *boulotte* of a woman, who wore her nose *retroussé*, and always looked at you as if she had reason to complain of you. Without being in the least uncivil she looked it; her nose was uncivil; it had a supercilious expression, that made you feel it was considering you *de haut en bas*. The fact is, Mlle. Florine was not happy,—she was disappointed; not in love, but with life in general, and with *lingerie* in particular. She had adopted *lingerie* as a vocation, and it was going down in the world; it was degenerating into *pacotille*; *grandes dames* were beginning to grow cold about it, and to wear collars and cuffs that a *petite bourgeoisie* would have turned up her nose at ten years ago."—"Nous verrons," replied Berthe. . . . *Chère Comtesse*, you would be an angel of charity to give me a *petit conseil* about my fancy dress for *la marine*."—"Mon Dieu! On n'y regarde pas de si près," said Madame de Beauceur, smiling at the *naïveté* of the question.—"*Après?*" said Berthe. "The girl must be pretty and well brought up. I must tell you, *ma chère*," continued the negotiatrice, with a sort of diffidence, as if conscious that she was about to state some ludicrous or damaging fact,—"*I must tell you that Madame de Chassedot (why not Chassepot at once?) donne dans la haute dévotion*, and she would like to find a daughter-in-law qui *donnerait aussi*."—"Oh, de grâce, madame," exclaimed La Folibel, terrified at the rough Scotch name that boded ill for the *couronnement*, "your maid instead of mending matters will only complicate them still more. You must put yourself in the hands of a *coiffeur* who understands physiognomy, and who will study years before he decides upon the necessary change. If Madame does not know such a man I can recommend her mine, a *coiffeur-artiste*."

These quotations, which we might continue for several columns, show how heavily Miss Grace Ramsay taxes her French vocabulary in order to pen her experiences of French society in the last days of the Empire. Her experiences are neither remarkable for acuteness and truth, nor for any interesting feature of any kind. We do not wish to be too exacting; but no one will deny that indifferent French daubed over indifferent English scarcely suffices



to recommend descriptions of a world far more difficult to portray than its chroniclers seem to think. A proof of this is in the erroneous character of Miss Grace Ramsay's information, scanty as it is. The levity which pervaded the higher sphere of the imperial world, the writer describes as wholly innocent; the *grand monde*, as she would say, was remarkable for kindness, distinction, and charity; ladies of the Faubourg Saint-Germain were angels of compassion, benefactresses of the poor; and the encomiums bestowed on the good priests who distribute their gifts and advise them in those and other matters, remind the reader that the present sketches were originally printed in the New York *Catholic World*. Had Miss Ramsay represented French society as it really was in the time she alludes to, it is doubtful whether she could have published her observations. The Parisian high world was but slightly above what has been denominated "the half world," for the morality of its manners and the propriety of its tone; its reading was such as we cannot even mention; its amusements the dirty jokes of opera buffa; its religion a species of mundane catholicism that admits of the worst breach of morals, and of the most convenient laxity of conscience. The difference between a *grande* and a *petite dame* had come to be invisible. Marriages, one of which Miss Grace Ramsay describes as a singularly happy one, had turned into unions which fostered tragical scandals, and desecrated a sacred institution. The *Parisienne* was anything but an exemplary type of her sex; the *Parisien* of higher society was a poor and humiliating specimen of his race; the *salons* were no freer from immodest conversation than the back scenes of a Boulevard theatre. Such were the characteristics of the elements of an Imperial drawing-room; and if Miss Grace Ramsay was afraid to depict them, she had better have left French society alone. Her account reads like a Bowdlerized page of the *Vie Parisienne*, minus the wit of that disreputable journal. The book finishes with the inevitable story of two sieges, which has adorned all publications of the kind during the last three years.

#### NOVELS OF THE WEEK.

*Laura Erle*. By the Author of 'Blanche Seymour.' 3 vols. (Tinsley Brothers.)

*Mad Dumaresq*. By Florence Marryat (Mrs. Ross Church). 3 vols. (Bentley & Son.)

*One Love in a Life*. By Emma M. Pearson. 3 vols. (Hurst & Blackett.)

*A Princess of Thule*. By W. Black. 3 vols. (Macmillan & Co.)

LAURA ERLE is a young lady of much beauty and spirit, whose lot is cast among the most extraordinary people we have ever met. The leading feature of their social life, which is supposed to be that of ordinary English gentry, is the habit which the men indulge in of rating and execrating the ladies. Not only to their sisters, before whom hasty language may occasionally be vented by churlish spirits, but to the objects of their amatory attentions do these strange wooers address themselves in maledictions and reproaches. From both the lovers who successively aspire to her hand, Laura gets a large portion of rebuke and blasphemy, but Claude Dashwood, a gentleman of

Irish extraction on the mother's side, and, therefore, according to the author, more largely gifted by nature with chivalry and courtesy to women than a simple Englishman could be, clothes himself habitually with curses as the appropriate guise of an affectionate lover. Laura inspires this wild man with the most ardent passion, which he resolves to gratify by marriage, although his wealth makes a disparity between their worldly positions of which he is profoundly conscious. Regarding her, therefore, as his property, purchased or virtually purchased at a considerable price, he is hugely indignant that the lady he has honoured with his notice should, seeing his intentions (which, however, he has not yet condescended formally to announce to her), nevertheless entertain the presumptuous notion of earning with her pen some addition to the resources of her father, the poor clergyman, and his large and expensive family. The necessity for this, in consequence of the extravagance of her brother John (a shiftless prodigal, but perhaps the most natural character in the book), makes no impression upon Claude, who astonishes and incenses the young lady by proposing marriage to her in his vehement manner, and in the same breath demanding that she will at once pledge herself never to prosecute her literary schemes. This bargain, which is set before her in the most unpleasant and dictatorial manner, is summarily rejected by Miss Erle. Claude rushes away in a fury, leaving Laura, who is really attached to him, in considerable misery. During his absence Laura publishes her book, and Claude expresses his feelings by criticizing it in a virulent article in one of the reviews! This does not tend to lead her to think better of her prospects of matrimonial happiness, and after another stormy scene, she rejects him again. Indignant and jealous (for another admirer, Mr. Harold or Harald Carew, a *savant*, also of uneven temper, has appeared upon the scene), Claude promptly marries, without a particle of affection for her, a Miss Violet Ellis, a fastish sort of young woman, who smokes cigarettes, and flirts, and generally disgusts him. The miseries of their married life, in which both are to blame, are described with some detail, and as much ability as so wretched a topic can admit of. Claude's abominable temper is somewhat softened by the death of his unhappy wife, and in due time he bethinks him of Laura Erle again. That lady, however, has now got a better reason than ever for rejecting him, for Harold Carew, after being also disciplined by a refusal (which, of course, calls down a good scolding upon the stout-hearted Laura), has at length obtained the promise of her hand. He is less domineering than his rival, and kind-hearted, though crotchety, and his love for his mother is mentioned as a remarkable trait. Lady Emily Carew, as a womanly mixture of moral courage and physical timidity, worldliness for her son's interest, and generous kindness where he is not concerned, approaches to an original character. There are also some touches of humour in the book (Lady Emily among the "bulls," and Mr. Saffery's proposal to Laura, for instance), but, on the whole, its most remarkable feature is the brutal rudeness of Claude Dashwood.

If 'Mad Dumaresq' were not one of the weakest books we ever read, we should say it was one of the most disagreeable. What the characters are may be judged from the

fact that the best of them, or the one intended to be the best, is a young lady, who, when a man she dislikes says, at the dinner-table, "There is a black sheep in most families," retorts, with polished sarcasm, "But, thank God, skunks are rare"; who tells her cousin in so many words, that his wife is "in the family way"; and who, in order to prevent that cousin from running away with a married woman, tells him, a married man, that she herself is, and always has been, in love with him. This educated lady, too (she is a successful authoress and reviewer), has learnt so little of the grammar of her own language, that she uses "whoever" and "whatever" interrogatively. Under these circumstances we do not wonder at her admiration for her cousin Adrian, "Mad Dumaresq" as he is called, who has a way of swearing in the drawing room and talking to the servants at dinner; who "commences to reperuse the newspaper," and matches his authoress cousin's grammar by saying, "It is not him they love." We cannot even say of this gentleman that "nothing in his life became him like the leaving it"; for after running away with the married woman before-mentioned, he shoots himself at an hotel in Paris, so clumsily that he leaves the writer several pages space in which to record a conversation between himself and his cousin, which it is hardly too strong to call nauseous. At any rate, the epithet is not strong enough properly to characterize the scenes which took place between him and the woman whom he fails to marry, and afterwards elopes with. The writer has not even the courage to make the most of the subject and style she has chosen. We can forgive the commonplace characters of one author for their truth to life, the impossibilities of another for their originality and vigour. Some writers of the adultery and bigamy school win a certain admiration by their powerful delineation of passion, even base and brutal, but 'Mad Dumaresq' is too feeble to be even unwholesome; it contains neither food nor poison. What can be the qualification of a writer to depict the daily ways of men and women—not to mention the deeper workings of their minds and the developments of their characters—who lacks common accuracy so far as to talk about "*œufs à la coq*," "every minutiae," "the widow's cruise," or, still more wonderful, who having presumably heard the marriage-service at least once in her life, moralizes on the effects of "the mystic answer, 'I do,'" as given to the question "Who gives this woman to this man?" (*sic*)! Truly the gift, if so it may be called, of writing apace, is a fatal one when, as is too often the case, it involves "reading seldom," "thinking even less," and, we may add, "observing nothing."

'One Love in a Life' is also a singularly unpleasant novel. The story, though not entirely devoid of interest, is painful and exaggerated, and through it all there is a want of good taste and of noble feeling, to which we should give a stronger word of censure. We have seldom seen a more insolent reflection on the purity of woman than when this author tells us that "all earthly considerations are scattered by the tempest blast of passion," and that "there must be some stronger wall of defence in such an hour as that than merely worldly motives, and that hour comes to almost every woman once at least in her life," and then we

are reminded of "the hairbreadth escapes" of "sober and staid matrons." No number of pious reflections and small sermonizings, with which the book abounds, can atone for such a passage as this. The tale of Muriel Gore's life is a tale of temptation and of blight. She is jilted by her lover, but forgives him, and is jilted by him again on the eve of their wedding day; again she forgives him, allows him as a married man to make love to her, and only saves herself by the sight of a crucifix, which she happens to find as she is packing up for her elopement. Meanwhile, while this "hairbreadth escape" is taking place, the married lover and his wife are upset from their carriage, the wife is killed, and the young lady is, of course, allowed to nurse the dying man, as *now* "there was no remorse to spoil the pure unselfish love that threw its halo round this death-bed." This then is the heroine of the novel. Of the other women to whom we are introduced one is altogether wicked and has no "escapes" till she becomes a Roman Catholic, while another is a hard and cruel hypocrite, who is designed to show us the horrors of Evangelicism. We half thought at one time that there was a theological motive in this novel, but this we believe would be an injustice to the author: her views appear to be unfettered by the ordinary doctrines of recognized Christian churches. Of Evangelicism she has the worst opinion, and it is *à propos* of the High Church that she tells us "the devil has many agents, but none who do their work more thoroughly than those good people in whom we place our trust." Of minor faults we need hardly speak, but as a piece of coarse and stupid caricature we can recommend a chapter in the third volume, which is headed "Woman's Rights."

We can heartily recommend all jaded novel-readers, and still more heartily all Londoners who have at any time learnt to love the scenery and sport of the Scottish Highlands, to refresh themselves or their memories by a perusal of Mr. Black's story of the Western Isles. This is not the first time that our author has shown himself capable of describing a fascinating woman, and the excellent descriptions of natural beauty, the thorough mastery of local peculiarities, the truth and accuracy with which the local dialect and modes of thought are reproduced in his present volumes, are subsidiary, though necessary, to the due presentment of the central girlish figure, which constitutes the main motive of the book. It has for its heroine (we use the words of the dedication of the story) though dealing with scenes and people not familiar to us in the south, "a girl who was brave and bountiful in her love, who was proud, and sweet and sensitive, in all her ways, who was generous to the poor, true to her friends, and loyal to her own high notions of womanhood." Sheila Mackenzie, who to the good qualities everywhere common to the best type of ladyhood, adds certain graces of simplicity and high feeling which are attributable to the circumstances of her race and education, is the only and motherless daughter of a Highland laird of modest means and ancient family, who reigns in a patriarchal fashion over an island of Western Hebrides. She grows up in that wild solitude under the educational influences of a hardy and simple life among simple people, fisher

folk and herdsmen, with whom she lives on the terms of intimacy which are possible in remote and unsophisticated regions. In Borva, between the Princess of their hearts and her kindred subjects, no misunderstanding can take place; their natural relations have not been confused, or their sympathies divorced, by the assumptions and vulgarities which mar more complicated societies. So the qualities of her heart and mind unfold themselves, animated on one side by the practical interests of a healthy and useful life, informed and refined on the other by such intellectual cultivation as is gained by books and music, but uncramped by conventional traditions and social boundaries, and almost uninfluenced by intercourse with her equals in cultivation. To this child of an antique civilization come one fine morning by rail and steamboat two representatives of pert and cliquish modern London. Ingram, a somewhat rough and natural sort of man, has known the place and the Princess before, and under his unsentimental exterior conceals much liking and considerable appreciation of both. Lavender, his friend, a natty artist, familiar, in the facile amateur way, with all the shibboleths of culture and all the fashionable stand-points in matters intellectual and social, is brought for the first time in contact with a side of life as unfamiliar to him as the scene of it was strange to Englishmen of Dr. Johnson's era. To a superficial artistic appreciation of new combinations of form and colour, he unites a sentimental condition aptly described by his friend as "simmering," which predisposes him in any circumstances to the "making" of love. He readily entertains, though he soon conceals, a contempt for the hospitable old chief whose roof protects him, seeing little in him but his vanity, his little airs of miniature statesmanship, and his anxious display of familiarity with the 'questions' of the day. Towards the daughter his attitude is different. Though equally astray in his estimate of the comparative values of Sheila and himself; though bored by her active interest in her humble neighbours, and what seem to him the sordid surroundings of an uncivilized life; though utterly missing the strength of will and proud love of her father and his people which underlie the gentleness and simplicity of her character, he is attracted and fascinated by her grace and beauty, and invests her with an ideal charm as the noble savage or heroine of romance, the beautiful exotic which, when transplanted by his care to more cultured regions, is to flourish and render him, as its proud possessor and inventor, an object of the admiration and envy of fashionable and artistic circles. Sheila sees nothing of the selfishness of his mistaken devotion. Quite unconscious of her promotion as a heroine of romance, she accepts with simplicity and tenderness, and rates at his own value, the love offered her for the first time by one whose gaiety and affection, whose experience of life and fluency of expression, have opened to her circumscribed existence a new and delightful chapter of its history. The Princess of Thule marries the well-informed young man of London society, and the story opens with a scene on the storm-swept coast of Borva, to the dirge of the sea and the musical laments of "that teffle of a piper John," when the stout heart

of the old Mackenzie is shaken from its dignity and calm by anxious misgivings for the child of his heart and hopes. Sheila is transplanted, but instead of answering the expectations of her sanguine cultivator, fails to shine, even to be happy in the unfamiliar soil. Cut off from her practical usefulness, drilled and subdued to conformity with a thousand requirements of an unknown social code, she presents the commonplace spectacle of a timid, rather awkward, wholly unhappy girl. Lavender, who is at heart little better than a polished cad, has the bad taste to be ashamed of her, and withdraws his sympathy in proportion to her growing uneasiness. A pathetic little scheme she makes to win him back to the old tastes and the Highland home she pines for having miserably failed, and Lavender having at last, by slighting her relations, touched the one chord which makes her pride too strong for her womanly obedience, she leaves him, and the remainder of the story relates the method of the perfect reconciliation which eventually restores them to a better-founded happiness. Those who like novels of character will be amply gratified by the tale, the plot of which we have thus generally sketched. Complete individuality distinguishes all concerned. Mackenzie's nature is nowhere better shown than in his delicate display of simple-minded cunning, when Sheila's message on leaving her husband brings him in hot haste to town. His national method of ignoring unpleasant truths, his bare-faced special pleading, as exemplified in his interview with Ingram about Sheila's money, his affectation of after all being in town by accident, the strength with which, in regard to Lavender, he crushes down all expression of the indignation of his really fiery spirit, are as inimitable as the mastery skill with which the other Highlanders are drawn. If any one is still under the impression that a Highlander is a lay-figure from a snuff-shop, endowed with the gift of "Scotch" or Saxon speech, let him study the Celts of Mr. Black. The native character comes out as clearly as the idiomatic English which almost brings to our ears their soft pathetic drawl. Nor is this gift of tongues, one of the best endowments of a novelist, limited in our author to the dialects of his native land. Lavender's friend in the railway carriage, an Englishman of the purest water, shows himself, in a couple of pages, a master of the vernacular of the southern bagman. This scene with the "cheery cad," poor Sheila's experiment at reviving in a London dining-room the conditions (peat-reek included) of a Highland shieling, the grim comedy which Mrs. Lavender enacts when that kindly old heathen is stretched on her last sick bed, are three we should select from a book which abounds in graphic situations. But best of all, we like the pictures of the lochs and moors of Lewis, scenes in which we almost recognize the scent of the heather and the sea.

#### CHRISTMAS BOOKS.

*Tales of Adventure on the Sea.* By R. M. Ballantyne. (Nisbet & Co.)—These tales, with numerous "illustrations by the author," are avowedly "selected from Ballantyne's Miscellany." They profess to be "founded to a large extent on fact, and intended to give a correct representation of the scenes and events depicted." The four



tales, entitled 'Fighting the Whales,' 'Fast in the Ice,' 'The Cannibal Islands,' and 'The Battle and the Breeze,' are very fairly told, and might be allowed to pass with commendation, were it not for the author's most injudicious practice of putting into the mouths of his characters of low rank language never used in real life. This, even if tolerable in works of fiction like those of Dickens, is inexcusable in books intended for the instruction as well as the amusement of boys; and when it is coupled with needless bad spelling, it is unpardonable. For instance, what object could Mr. Ballantyne possibly have in making Tom Riggles inquire of Bill Bowls, respecting a famous Yankee growing-salve, "Wot salve was that?" Does this *Pontic New* spelling express any sound or convey any meaning different from "What salve was that?" If the intention was to represent the Cockney pronunciation of the inimitable Sam Weller, "Wot vos" might have been used; though this, after all, is but an imperfect representation of the "spelling it with a *We*," recommended by the elder Mr. Weller; where the digamma should properly be employed to designate the *Mittelaut* between *u* and *v*, common to the vulgar Englishman, German and Italian of modern times as it was to the ancient Roman. We would recommend Mr. Ballantyne to correct this bad habit in future. And after this lecture, we may as well relate what the growing-salve is that occasioned it. "It's a salve for growin' on lost limbs," said Bill. "The Yankee tried it on a dog that had got its tail cut off. He rubbed a little of the salve on the end of the dog, and a noo tail grow'd on next mornin'!"—"Gammon!" ejaculated Tom Riggles.—"True, I assure ye, as was proved by the fact that he afterwards rubbed a little of the salve on the end of the tail, and a noo dog growed on it in less than a week!"—"H'm! I wonder," said Tom, "if he was to rub some of it inside o' your skull, whether he could grow you a noo set o' brains."

*Routledge's Every Boy's Annual*. Edited by Edward Routledge. (Routledge & Sons.)—This, like the preceding work, is a republication. It consists of the monthly parts of a well-known periodical, containing articles written by Lady Barker, W. W. Fenn, Prof. Hoffmann, Mr. Tom Hood, Sir Thomas Seaton, the Rev. J. G. Wood, and other writers, profusely illustrated and gorgeously bound, so as to make a handsome Christmas book for young people. The story of 'The English at the North Pole,' by Jules Verne, commenced in this volume, is as circumstantially and as plausibly told as is the same author's journey 'From the Earth to the Moon,' which we noticed lately.

*Half-Hours with the Early Explorers*, by Thomas Frost (Cassell & Co.), is a painstaking work, profusely embellished and well got up, as the illustrated books of this enterprising house generally are. The author says that the narratives are "compiled from careful study of the originals, and of the maps and charts of the period in the library of the British Museum; and the illustrations have, for the most part, been copied from engravings made for early editions, and for other works of the sixteenth and seventeenth centuries." This is true only in a qualified sense. Had the "originals" been consulted, Mr. Frost would not have spoken of "Christovao Columbo," "Barentz," "Gerritz de Veer," "Vasco de Gama," and other worthies whose names are thus mis-spelt. As regards the illustrations it is to be regretted that the publishers should have dealt with them too much in tradesmanlike fashion. They would seem to have on hand a stock of engravings, which they make use of not only inappropriately but also repeatedly under different names. As instances, we may mention the series of reproductions of the curious old plates to Gerrit de Veer's description of Barents's celebrated voyage in 1596, which, being too numerous for Mr. Frost's brief narrative, are inserted, in some cases most improperly, as illustrations of the earlier voyages of Willoughby and Chancellor in 1553, and Davis in 1585. And in the "Hippopotami in the River Mareb," in Abyssinia,

represented on page 89, we recognize old acquaintances, who appeared in "A Quiet Nook on the Chambeze River," some three years ago, in page 52 of the second volume of 'Illustrated Travels.'

## LIST OF NEW BOOKS.

## Theology.

- Apostles Preaching to Jews and Gentiles, 18mo. 2/6 cl.  
Brown's (G. J.) Short Apology for Book of Common Prayer, 2/6 cl.  
Clergy Directory, 1874, cr. 8vo. 3/6 cl.  
Cruden's Complete Concordance, new edit. 3/6 cl. (Blackie.)  
Dyke's (J. O.) Relations of the Kingdom to the World, 3/6 cl.  
Graham's (Rev. J.) Eternal Life, cr. 8vo. 5/6 cl.  
Grey's (W. R.) Enigmas of Life, 5th edit. cr. 8vo. 10/6 cl.  
Oxenden (Bp.) and Ramsden's (Rev.) Family Prayers, new series, 12mo. 2/6 cl.  
Paget's (F. E.) Helps and Hindrances to the Christian Life, 5/6 cl.  
Plumptre's (E. H.) Biblical Studies, 2nd edit. cr. 8vo. 5/6 cl.  
Vernon's (Rev. J. R.) Church of England the Guide for her Children, 12mo. 2/6 cl.  
Winslow's (O.) Morning Thoughts, Jan. to June, new edit. 2/6 cl.

## Fine Art.

- Art-Journal, Vol. 1873, folio, 31/6 cl.  
British Portrait Painters, with Descriptions by E. Ollier, 21/6 cl.  
Burn's (R. S.) Building Construction, 2 vols. 12mo. 1/ each, cl.  
Illuminated Scripture Text-Book, 12mo. 3/6 cl.  
Portfolio, Vol. 4, edited by P. G. Hamerton, 4to. 35/ cl.  
Strang's (Sir R.) Masterpieces, 20 Engravings, folio, 42/ cl.  
Wells's (J.) Life and Habits of Wild Animals, Letter-press by D. G. Elliot, folio, 21/ cl.

## Poetry.

- Bickersteth's (E. H.) Yesterday, To-Day, and For Ever, new edit. imp. 16mo. 10/6 cl.  
Bryant's (W. C.) Poems, People's Edition, cr. 8vo. 2/6 cl.  
Child Life, a Collection of Poems, edited by J. G. Whittier, 6/ cl.  
Danke and his Circle, by D. G. Rossetti, new edit. cr. 8vo. 14/ cl.  
Gosse (E. W.) On Viol and Flute, 12mo. 5/ cl.  
Las Memorias, and other Poems, 12mo. 6/ cl.  
Somerville's (W.) The Chase, a Poem, new edit. roy. 16mo. 5/ cl.  
Stokes's (H. S.) Poems of Later Years, 12mo. 5/ cl.

## History.

- Baker's (H. B.) French Society, from the Fronde to the Great Revolution, 2 vols. cr. 8vo. 21/ cl.  
Clinton's Compendium of English History, cr. 8vo. 7/6 cl.  
Gregory the Seventh, Life of, by A. F. Villmain, translated by J. B. Brockley, 2 vols. 8vo. 28/ cl.  
Lumby's (J. R.) History of the Creeds, cr. 8vo. 7/6 cl.  
O'Curry's (E.) Manners and Customs of the Ancient Irish, 3 vols. 8vo. 42/ cl.  
Owen's (R. D.) Threading My Way, cr. 8vo. 7/6 cl.  
St. Vincent du Paul, Life of, edit. by Rev. R. F. Wilson, 9/ cl.  
Somerville's (M.) Personal Recollections, cr. 8vo. 12/ cl.  
Taylor's (J. J.) Letters, Embracing his Life, edited by J. H. Thom, 1 vol. cr. 8vo. 10/6 cl.  
Western Martyrology, cr. 8vo. 5/ cl.

## Geography.

- Cassell's Illustrated Travels, edit. by H. W. Bates, Vol. 5, 15/ cl.  
Fauntleroy's (Rev. J. P.) Geography of the British Colonies, 2/ cl.  
Forbes's (A. G.) Empire and Cities of Asia, 2nd edit. 5/ cl.  
Roe (Sir T.) and Fryer's (Dr. J.) Travels in India, 8vo. 7/6 cl.  
Vincent's (F.) Land of the White Elephant, 8vo. 18/ cl.  
Wonders of the Yellowstone Region, edit. by J. Richardson, 4/6 cl.

## Philology.

- Public School Series, 5th Reader, 12mo. 1/9 cl.  
Wilkes's (A.) Ireland, Ur of the Chaldees, cr. 8vo. 5/ cl.

## Science.

- Beale's (L. S.) Protoplasm, 3rd edit. cr. 8vo. 10/6 cl.  
Cassell's Illustrated Book of Poisons, edit. by J. Wright, 31/6 cl.  
Le Pileur's (A.) Wonders of the Human Body, new edit. 4/6 cl.  
London's (J.) Elements and Practice of Algebra, 12mo. 2/6 cl.  
Piper's (S. W.) Advanced Arithmetic for Schools, cr. 8vo. 3/6 cl.  
Waters's (A. T. H.) Diseases of the Chest, 2nd edit. 8vo. 15/ cl.  
Winslow's (L. S.) Manual of Lunacy, cr. 8vo. 12/6 cl.  
Zurcher and Margollé's Volcanoes and Earthquakes, new edit. cr. 8vo. 4/6 cl.

## General Literature.

- Baillie's (N. B. E.) Introductory Essay to 2nd edit. of Land-Tax of India, 8vo. 2/6 cl. swd.  
Barrett's (W. A.) Flowers and Festivals, 2nd ed. cr. 8vo. 5/ cl.  
Bersier's (Madame) Violets of Montmartre, translated by Mrs. C. Brown, cr. 8vo. 5/ cl.  
Bertram's (J. G.) Harvest of the Sea, new edit. cr. 8vo. 9/ cl.  
Blue Ribbon, by Author of 'St. Olave's,' 3 vols. cr. 8vo. 31/6 cl.  
Bowler's (E.) In the Camargue, cr. 8vo. 7/6 cl.  
Browne's (M. E.) Until the Day Dawn, cr. 8vo. 2/6 cl.  
Burrows's (R.) Little Magda, 16mo. 3/6 cl.  
Chattock's (R. S.) Sketches of Eton, super-royal 8vo. 16/ cl.  
Children's Prize, Volume 1873, fcap. 4to. 1/2 swd.  
Church Builder, 1873, cr. 8vo. 1/6 cl. swd.  
Cornhill Magazine, Vol. 23, 8vo. 7/6 cl.  
Cresswell's (Mrs. G.) King's Banner, 4to. 16/ cl.  
D'Ensign's (J.) Wood Nuts from a Fairy Hazel-bush, new edit. royal 16mo. 5/ cl.  
Dienlafait's (L.) Diamonds and Precious Stones, cr. 8vo. 4/6 cl.  
Eloart's (Mrs.) Lady Moreton's Daughter, 3 vols. 31/6 cl.  
Emerson's (W.) Papers from my Desk, 12mo. 6/ cl.  
Ewing's (J. H.) Lob Lie-by-the-Fire, and other Tales, imperial 16mo. 5/ cl.  
Flowers's (Mrs.) Wyville Court, 18mo. 1/ swd.  
Ford's (D. M.) Kate Savage, 3 vols. cr. 8vo. 31/6 cl.  
From January to December, a Book for Children, 8vo. 7/6 cl.  
Gorrie's (D.) Geordie Furdle in London, 12mo. 1/6 bds.  
Hampton's (S.) Lowmester, a Tale, 12mo. 5/ cl.  
Havergal's (F. R.) Four Happy Days, 16mo. 1/ cl.  
History of Three Little Pigs, illustrated, royal 8vo. 3/6 cl.  
Hume's (R.) Alice L'Estrange's Motto, 18mo. 2/6 cl.  
Knights and Enchanters, Three Tales from 'Fæerie Queens,' 2/6 cl.  
Little Preacher, by Author of 'Stepping Heavenward,' 1/6 cl.  
Longman's (F. W.) Chess Openings, 2nd edit. 12mo. 2/6 cl.  
Lytton's (Lord) Parisians, Vol. 3, cr. 8vo. 6/ swd.  
Montgomery's (F.) Misunderstood, illust. fcap. 4to. 10/6 cl.  
Morley's (J.) Struggles for National Education, 2nd edit. 3/ cl.

- Mother's Treasury, Volume 1873, 8vo. 2/ cl.  
Norman's (F. N.) Schoolmaster's Drill Assistant, 6th ed. 1/6 cl.  
Peter Parley's Annual, 1874, cr. 8vo. 5/ cl.  
Perkins's (E. E.) Treatise on Haberdashery, 9th ed. 12mo. 4/ cl.  
Prentiss's (E.) Nidworth and his Three Magic Wands, 2/6 cl.  
Sandwith's (H.) Land and Landlordism, cr. 8vo. 1/6 swd.  
Simcox's (G. A.) Recollections of a Rambler, illust. 4to. 16/ cl.  
Stevens and Hole's Useful Knowledge Reading Books: Boys' 6th Standard, 12mo. 1/6 cl.; Girls' 6th Standard, 1/6 cl.  
Taylor's (M.) Confessions of a Thuz, cr. 8vo. 6/ cl.  
Thwarted, by Author of 'Misunderstood,' cr. 8vo. 5/ cl.  
Valmont's (V.) Prussian Spy, cr. 8vo. 4/ cl.  
Zimmern's (H.) Told by the Waves, cr. 8vo. 5/ cl.

## UNSUSPECTED CORRUPTIONS OF SHAKESPEARE'S TEXT.

THAT I leave for a moment the corruptions in Shakespeare's plays and turn to those in his minor poems, the controversy going on in the *Athenæum* regarding the dedication of the sonnets is accountable for. It is not my intention to be entangled in that controversy. My notions as to whom these sonnets were addressed are reserved for another occasion. I have been led by it, however, to look over some notes on these productions made many years ago, and am surprised to find, in the sonnets especially, how numerous are the misprintings. They bear no proportion, of course, to those in the early editions of the plays, for all the minor poems had the advantage of some revision during their passage through the printing-office; but it is safe to say there is not a page of them undisfigured by typographical inaccuracies of one kind or another. For the most part the errors are very palpable, and have been corrected in the various editions of modern times. A few have been given up or passed over as incorrigible, and I have marked about a score of passages, hitherto unsuspected, which appear to me unquestionably corrupt, and, as they stand, either to distort or quite destroy the poet's intention.

For example, take Sonnet xxxv. —

No more be grieved at that which thou hast done:  
Roses have thorns, and silver fountains mud;  
Clouds and eclipses stain both moon and sun,  
And loathsome canker lives in sweetest bud.  
All men make faults, and even I in this,  
Authorizing thy trespass with compare;  
Myself corrupting, salving thy amias,  
Excusing thy sins more than thy sins are;  
For to thy sensual fault I bring in sense,—  
Thy adverse party is thy advocate,—  
And 'gainst myself a lawful plea commence:  
Such civil war is in my love and hate  
That I an accessory needs must be  
To that sweet thief which sourly robs from me.

The eighth line of this sonnet reads, in the original edition,—

Excusing thy sins more than their sins are;

but the two obvious misprints were corrected long ago. Unfortunately the correctors failed to perceive, as have all commentators since, that something must still be wrong. What intelligible meaning can be extracted from—

Excusing thy sins more than thy sins are?

The only construction it bears is the obscure and almost nonsensical one, "I am faulty in palliating your sins to a greater degree than is necessary." But who, upon consideration of the exquisite finish these poems—the production evidently of his pensive hours—display, can believe that Shakespeare, William Shakespeare, would have blurred the fairness of this lovely sonnet by a sentiment like that? It is not conceivable. The ambiguity is due, as usual, to the printer or copier, who, having blundered twice before in the line, fell once more into error, and almost totally eclipsed the poet's idea. I have not the faintest doubt that the line, in its proper form, read,—

Excusing thy sins, more than thy sins bear.

"All men make faults, even I do wrong in giving a sort of sanction to your guilt by the above comparisons. Corrupting myself by healing you; in excusing your sins, incurring a heavier load of sins myself." Or,—

Excusing thy sins, more than thy sins share, i.e., "by extenuating thy sins, do more than share in them."

Sonnet lxxv. presents another instance where the poet's meaning has been perverted by one or other of the same delinquents:—

So are you to my thoughts as food to life,  
Or as sweet-season'd showers are to the ground;  
And for the peace of you I hold such strife  
As 'twixt a miser and his wealth is found:

Now proud as an enjoyer, and anon  
 Doubting the flching age will steal his treasure;  
 Now counting best to be with you alone,  
 Then better'd that the world may see my pleasure:  
 Sometime all full with feasting on your sight,  
 And by and by clean starved for a look;  
 Possessing or pursuing no delight,  
 Save what is had or must from you be took.  
 Thus do I pine and surfeit day by day,  
 Or gluttoning on all, or all away.

The misprint here occurs in the third line—

As for the peace of you I hold such strife.

where the word "*peàce*," although as an apparent antitheton to "*strife*" it has kept its place in the text since 1609, is a mere usurper. The poet is not speaking of his friend's peace; that is no way in question. He is describing in a "fine phrenzy" the mingled feelings of delight and apprehension which his treasured friendship brings; and he compares himself to a miser who at one time glories in the possession of his riches, and presently sinks in dread of their deprivation. The true lection, there can be little doubt, is—

And for the prize of you I hold such strife

This is sufficiently indicated, one would think, by the context; it is established, and I grievously err, by the opening of Sonnet lxxxvi. :—

Was it the proud-full sail of his great vessel,  
 Bound for the prize of all-too-precious you?

Compare, moreover, Sonnet xlviii. :—

And even these thou wilt be stol'n, I fear,  
 For truth proves thievish for a prize so dear.

And Sonnet cli. :—

— flesh stays no farther reason,  
 But, rising at thy name, doth point out thee  
 As his triumphant prize.

The next instance which I have noted in these poems where the author's meaning appears to have been turned awry, is in Sonnet cxxv. :—

Were't aught to me I bore the canopy,  
 With my extr-ern the outward honouring,  
 Or laid great bases for eternity,  
 Which prove more short than waste or ruining?  
 Have I not seen dwellers on form and favour  
 Lose all, and more, by paying too much rent,  
 For compound sweet forgoing simple savour,  
 Piftful thrivers, in their gazing spent?  
 No:—let me be obsequious in thy heart,  
 And take that man's oblation, poor but free,  
 Which is not mix'd with seconds, knows no art,  
 But mutual render, only me for thee.  
 Hence, thou suborn'd informer! a true soul,  
 When most impeach'd, stands least in thy control.

The error in this case strikes me as much more remarkable than the misprints before mentioned. In each of those instances, it was possible, at a great expense of mental labour, to excogitate a meaning of some sort; but the line in the foregoing sonnet,—

Piftful thrivers, in their gazing spent?

defies interpretation. It is sheer, unmitigated nonsense. And yet this nonsense has run the gauntlet of all commentators, from the first downwards, unchallenged, while the slightest change converts it to perfect sense. Read,—

Piftful thrivers, in their gazing spent?

and all is clear as sunlight.

To "hark back." In Sonnet xxix., a very painfully charming one,—

When, in disgrace with fortune and men's eyes,  
 I all alone beweep my outcast state,  
 And trouble deaf Heaven with my bootless cries,  
 And look upon myself and curse my fate,  
 Wishing me like to one more rich in hope,  
 Fear'd like him, like him with friends possess'd,  
 Desiring this man's art, and that man's scope,  
 With that I most enjoy contented least;  
 Yet in these thoughts myself almost despising,  
 Haply I think on thee,—

I cannot divest myself of the impression that Shakespeare wrote,—

Desiring this man's art, and that man's scope,  
 With that I most enjoy contented least,—  
 Yes, in these thoughts myself almost despising,—  
 Haply I think on thee—

It is only a matter of taste, there is no external evidence to prove the old text wrong, and it is easily defensible, but I fancy many will agree with me that "Yes" adds—as a kind of climax—to the force and cumulative effect of the preceding lines, and is, therefore, likelier to have been the author's word. H. STAUNTON.

#### THE QUARTERLY REVIEW AND MESSRS BLACKIE'S DICTIONARIES.

THE letter in your number of 22nd November from "The Writer of the *Quarterly Review* Article on English Dictionaries" requires only a short rejoinder from us.

The "Reviewer" begins by saying that we wrote you "complaining of the criticism" in his article. Such is not the case. We complained of mis-statements of fact and misrepresentations; and demonstrated that he had not examined the books he criticized. No apology is offered for his wrongdoing, and no attempt is made to contradict our averments. In place of making a manly, straightforward confession of his fault, he shifts his ground, and endeavours to lead the reader away on a different track by adducing some excuses, whose value we now proceed to examine.

The "Reviewer" says:—"I fell into error as to the literary history of the book. Comparing it with a 'Webster' of somewhat earlier date, but out of which a discreet American editor had dropped the most objectionable parts, I supposed Dr. Ogilvie, the editor of the 'Imperial Dictionary,' to have himself propounded the doctrine of the primitive language, the 'original Chaldee,' to have invented the derivation of the verb to *lance*, from Syriac *lanza*, to shoot, to vomit," &c. It will be observed from this extract that the "Reviewer," with characteristic want of precision, fails to supply the name of the "discreet American editor" who expurgated the work of "shrewd old Webster," and the date of the edition which he alleges led him astray. No mention is made in the article in the *Quarterly* of this "Webster of a somewhat earlier date." Earlier than what is not stated. Possibly it may be the pristine Webster subsequently referred to, the author's maiden effort—perhaps issued before he had written "the most objectionable parts" dropped out by a "discreet American editor." But whatever this edition may be which he has drawn out from the recesses of his library, it is not the one between which and 'The Imperial' the comparison was instituted. That edition was 'Goodrich's Webster,' 1847, out of which the so-called "objectionable parts" had not been dropped. Unless he can show the contrary he shows nothing to the point. The "Reviewer's" next excuse is a remarkable one. "Inasmuch," says he, "as I commend Webster himself, and yet blame Ogilvie's Webster, Messrs. Blackie & Son accuse me of partiality, because, as they say, my praise and dispraise appear to be guided by the title-pages of the works I criticize. Just so, and had they said I was guided by the dates at the bottom of the title-pages, they would have been still nearer the fact. It was right that I should be so guided. Webster's Dictionary came out in 1828, when comparative philology was in its infancy," &c. The sentence we have italicized forms the most ingenuous confession we have ever met with. What does it in reality mean? Clearly, that the "Reviewer" deems a knowledge of the date of a book sufficient to warrant him in pronouncing a judgment upon it. The date of the title-page is the grave matter to consider, not the author's Preface, much less the body of the work he has written or compiled. This is certainly giving us a peep behind the scenes for which we were not prepared. Did the "Reviewer" remember when penning the above sentence that there was no question in the article in the *Quarterly* about the 'Webster' of 1828, but there the whole comparison was made with 'Goodrich's Webster' of 1847, on which he alleged Dr. Ogilvie's work to be based? Let him adhere to that work, and not shift his ground in this misleading manner.

You very good-naturedly permit the "Reviewer" to supplement his article in the *Quarterly* with a criticism in your columns of 'The Student's Dictionary.' After adducing several examples of etymologies from that work, he adds: "But it is impossible to recommend a book whence such a sample could be taken." On this we would simply remark, what dictionary could not be taken exception to, if judged by excerpts selected under the

influence of pre-conceived opinion? and further, that the value of this critic's praise or dispraise must be measured by an estimate of the extent and exactness of the examination on which it is based. Our letters supply ample data to enable an opinion to be formed on that interesting point.

The "Reviewer" finds fault with us for not adverting to the general scope of his article. Why should we? *Ne sutor*, &c. It is not our province to enter upon a philological controversy, even were you to be kind enough to grant us space for the exertation. Neither do we attempt to discuss with him what are the elements which constitute a good dictionary. In his eyes etymology seems to be everything. But however interesting and valuable this department of a dictionary may be, and we by no means seek to underrate it, yet it is well known that etymology is not the department which the mass of readers set most store by. They want an ample vocabulary and clear precise definitions. To supply these wants Dr. Ogilvie bestowed untiring and well-directed labour—would that he were here to speak for himself!—and the result has been that, so far as these two essential features are concerned, his work, we believe, may still challenge comparison with any dictionary subsequently produced.

BLACKIE & SON.

\* \* The above letter reached us last week too late for insertion.

#### A COMPLAINT.

Brook Farm, Stondon Massey, Brentwood.

I WRITE to you feeling sure that you will assist in putting a stop to a deception. Some time since, I published a little work, 'How to Dress on 15l. a Year.' It met with a success far beyond its merits. I was preparing a companion volume when my late publisher chose to produce a book, entitled 'Beauty,' and to put into the papers and on the back an advertisement so carelessly or so carefully worded, that any one reading it would imagine that it is by the same author. I find that every one of some twenty booksellers of whom I have inquired, are purchasing this book from the publisher, and selling it to the public, under the belief that such is the case. Surely this is not just. May I hope that you, by kindly inserting this letter, will give your powerful aid in assisting me to undeceive them on this point?

MILICENT WHITESIDE COOK.

#### Literary Gossip.

MESSRS. WILLIAMS & NORGATE will publish shortly a third series of 'Essays, Scientific, Political, and Speculative,' by Mr. Herbert Spencer. The articles are:—The Classification of the Sciences (with a Postscript, replying to criticism); Reasons for Dissenting from the Philosophy of M. Comte; Laws in General; The Origin of Animal-Worship; Specialized Administration; The Collective Wisdom; Political Fetichism; What is Electricity? The Constitution of the Sun; Mr. Martineau on Evolution; Replies to Criticisms.

MESSRS. BLACKWOOD have in the press a series of papers on Ashantee and the protectorate of the Gold Coast, with an outline of the causes that have led to the war. These papers are the joint work of Capt. H. Brackenbury, of the Royal Artillery, who holds the post of Assistant Military Secretary to Sir Garnet Wolseley, and of Capt. Huyshe, Rifle Brigade, Sir Garnet's Deputy-Assistant Quarter-Master General; and these officers read them to their comrades on board the steamship Ambriz, on the passage to Cape Coast, at the special request of the Commander. The volume also contains a sketch-map of the Gold Coast, and a plan of Coomassie, by Capt. Huyshe.

MR. HOWARD STAUNTON has been chosen



an Honorary Member of the Deutsche Shakespeare Gesellschaft of Weimar, in recognition of his great merits as a commentator on Shakespeare. On the Committee of the Society in whose hands lies the power of election are the most distinguished students of Shakespeare in Germany, M. M. Ulrici, Delius, Leo, Elze, &c.

DR. GEORGE MACDONALD has, we understand, completed a new work of fiction dealing partly with American and partly with Scotch life. It will be published, in the first instance, in the *Glasgow Weekly Herald*, in which journal Mr. Wm. Black's 'Daughter of Heth' first appeared. The title of Dr. MacDonald's new novel is 'Malcolm.' A novelette, called 'Clemène,' by the author of 'Four Messengers,' will be published shortly by Messrs. Bell & Son.

MESSRS. A. & C. BLACK have in the press a new work by the Rev. Dr. Cunningham, of Crieff, author of 'The Church History of Scotland,' entitled, 'A New Theory of Knowing and Known, with some Speculations on the Border-land of Psychology and Physiology,' to be issued in January.

A NEW London daily paper, to be called *The Circle*, will be published in January next. *The Circle* will be devoted to subjects of local interest in the metropolis.

A MOVEMENT has been commenced for the purpose of erecting a monument to the memory of Dugald Buchanan, the Gaelic poet, and a meeting in reference to the subject was recently held at Callander. A large number of gentlemen of position resident in the district met, and it was resolved to place a monument in Strathire, where the poet was born and where the early portion of his life was spent. Buchanan's poems have long had considerable popularity in the Highlands. He was born in 1716.

THE Council of the Society of Antiquaries has given leave to the English Dialect Society to reprint the Glossary of West-Riding words compiled by Dr. Willan, which appeared in vol. xvi. of the *Archæologia*. The Glossary has already been sent to press accordingly.

A CORRESPONDENT asks, "Was not John Yonge Akerman a writer of verse in one of the Wiltshire dialects?" He says "Akerman was also the first railway journalist, being editor and one of the founders of the *Railway Magazine*, now called *Herapath's Railway Journal*, and bearing 1835 on its title as the date of its establishment."

THE Master of the Rolls has been good enough to inform Mr. Furnivall, through Sir T. Duffus Hardy, that "every facility shall be given in the prosecution of the search you wish to make for documents relative to the poet Chaucer. . . . Everything in our power shall be done to help you." We may, therefore, rest assured that if Chaucer's autograph returns are in the Record Office they will be produced. No answer has yet been received by Mr. Furnivall from the Master of the Vintners' Company and the Chairman of the Guildhall Library Committee.

WE regret to announce the end, with the number for October last, of the publication of the *Bibliophile Français: Gazette Illustrée des Amateurs de Livres, d'Estampes, et de Haute Curiosité* (Paris, Bachelin Deflorenne)."

The complete set now forms seven volumes, illustrated with numerous portraits, woodcuts, and engravings of remarkable bindings printed in colours. In the last number we find a notice of Pierre Jannet, the learned and indefatigable publisher of the "Bibliothèque Elzévirienne," which, in more than one hundred volumes, carefully printed and laboriously annotated by eminent bibliographers, has popularized the masterpieces of French literature from the fifteenth to the eighteenth century.

M. JULIEN TRAVERS, of Caen, has reprinted with notes, the works of Jean Vauquelin de la Fresnaie, one of the best followers of Ronsard. They had become so scarce that not twelve copies of the original edition are known to exist. Charles Nodier, writing in 1831 to his friend Chénedollé, said: "I well know that early editions of Basselin are no more to be found in your part of the country, and we must not reckon on good luck for discovering a copy; but the Poetical Works of Vauquelin de la Fresnaie are not quite so scarce, and I was told some time ago that M. de la Fresnaie, of Falaise, whom you must be acquainted with, has no less than three copies. I should not be afraid giving a good pinch of crown-pieces to get one of them, provided the copy were in an unimpeachable state of soundness and preservation; our bibliomania is inexorable against all the material defects of a book." At length Nodier got a copy, but not from that source, and it fetched 153 fr. at his sale.

A NEW edition of Raja Radhacant Bahadur's Great Sanskrit Dictionary—long out of print, and very rare—will be published in India.

THE *Romanische Studien*, a periodical devoted to the investigation of Romance linguistics, the publication of which was temporarily interrupted by the removal of the editor, Dr. E. Boehmer, from Halle to Strasbourg, is to be revived, and the third part will soon appear. Among the articles contained in it will be found one on the Chanson de Geste Manuscripts in the Oxford Libraries.

## SCIENCE

### THE ROYAL SOCIETY.

THE Anniversary Meeting of the Royal Society was held last Monday, in the meeting-room of the new domicile allotted to them in Burlington House. There was a new President to be elected, as well as a new Council—a combination of novelties which attracted a large number of the Fellows, and gave animation to their proceedings. The retiring President, Sir George Airy, commenced his address by congratulating the Society on the "scientific, literary, and social accommodation they now enjoy" in their new "localization," and expressed his hope that they were there "established with a degree of permanency at least comparable to that which the Society experienced in Crane Court and in Somerset House." He then cited a few names for comment from the long list of deaths which have this year thinned the ranks of the Society, touched on the proceedings of the committees, and of the more important communications received during the session. Sir G. Airy then passed to the progress of the sciences, "of the same class as those which the Society adopt for the subject of their own labours," and in this summary, astronomy, geodesy, geographical and meteorological research, and other subjects, were briefly reviewed. The transit of Venus, which is to take place in December of next year, has en-

gaged so much attention, and excited so much discussion, that we quote Sir G. Airy's words on that interesting phenomenon: "The Russian Government," he said, "is preparing to equip twenty-seven stations, all on land. The American Government proposes to establish three stations in the north, and four or five in the south. The British original scheme of five stations has been extended contingently to eight—two being considered as subordinate to Honolulu, for strengthening that important station; and one at Heard Island (if information expected from the Challenger shall report it practicable), or at a second point of Kerguelen's Island, for strengthening that of Christmas Harbour. The French Government has proposed to establish five stations, and the German Government four. Some of our colonies and colonial observatories are taking up the matter with interest; and it is understood that Lord Lindsay is preparing a well-equipped private expedition to the Mauritius."

Arctic exploration, deep-sea dredging, waves of heat and cold, wind-storms, nerve-storms, and improved methods in surgery, paleontological discoveries, botanical researches, improvements in galvanic telegraphy, and a new determination of the velocity of light, were among the topics glanced at in the scientific summary. Presentation of the medals followed; and Sir G. Airy then explained his reasons for resigning the Presidency.

The following is the list of the new Council:—President, J. D. Hooker; Treasurer, W. Spottiswoode; Secretaries, Prof. G. G. Stokes and Prof. T. H. Huxley; Foreign Secretary, Prof. A. W. Williamson; Other Members of the Council, Sir G. B. Airy, Sir B. C. Brodie, Bart., Prof. A. Cayley, J. Evans, D. Hanbury, N. S. Maskelyne, Prof. J. Clerk Maxwell, C. W. Merrifield, J. Prestwich, A. C. Ramsay, Rear-Admiral G. H. Richards, Prof. G. Rolleston, Prof. J. S. B. Sanderson, W. Sharpey, F. Sibson, and Major-General R. Strachey.

The place of Foreign Secretary, filled during seventeen years by W. H. Miller, the eminent Professor of Mineralogy at Cambridge, is now taken by Dr. Williamson, Professor of Chemistry in University College. He has been President of the Chemical Society, and some of our readers will remember the address which, as President of the British Association, he delivered at Bradford in September last.

In awarding their Copley medal to Prof. Helmholtz, of Berlin, the Council of the Royal Society made a selection which will be approved by the scientific men of all countries. For more than thirty years he has been working at questions which rank among the highest in science, and, what is more, to good purpose. One of his early papers, published in 1842, 'De Fabrica Systematis Nervosi Evertebratorum,' led off a series of writings which have made his name famous. Some have reference to points of experimental physics, others to abstruse and important parts of general theoretical physics (e.g. 'Ueber Integrale der Hydrodynamischen Gleichungen welche den Wirbelbewegungen entsprechen'), but in the greater portion of his memoirs he has treated of physiological investigations requiring the application of physical and mathematical knowledge to the explanation of the actions of organic machines. Besides the numerous papers, Prof. Helmholtz has published extended works, which have taken a high place in scientific literature, and have greatly contributed to the progress of science, e.g. 'Ueber die Erhaltung der Kraft' (1847), 'Die Lehre von den Tonempfindungen' (1863), 'Handbuch der Physiologischen Optik' (1867). In the first of these that most important general principle, now known as the conservation of energy, was first prominently brought forward. This principle lies at the root of all questions as to the nature of force. The others contain important additions to our knowledge of the operations of the ear, an almost exhaustive investigation of the nature of quality and vocality in musical sounds, valuable contributions to theoretical music, and speculations as to the cause of harmony, a sure basis of exact measure-

ment for the explanation of the accommodation of the eye to distinct vision of objects at different distances, elucidations of the peculiarities and defects of vision, with large additions to what was previously known concerning appreciation of colour.

These titles to distinction are strengthened in Prof. Helmholtz's case by the fact that (as instanced by a distinguished Oxford Professor) "his researches have been marked by a thoroughness and finish which have caused them, for the most part, to be at once accepted as substantial additions to knowledge, and to have had considerable influence in forming the scientific opinions of the present day." The Royal Society elected him one of their Foreign Members in 1860, and have now added the coveted distinction of the Copley medal.

A Royal medal was presented to Dr. Allman, late Professor of Natural History in the University of Edinburgh, for his very numerous and important investigations in various departments of zoology and botany, and especially for his memoirs 'On the Structure, Development, and Physiology of Hydroid Coelenterata and of Polyzoa,'—including his monograph of the Gymnoblaster or Tubularian Hydroids (published by the Ray Society), a work of the highest merit in respect of profound research, correct views of morphology and classification, and of artistic excellence in the delineation of living forms and their minute structures.

Prof. H. E. Roscoe is well known as an active and able Professor of Owens College, Manchester. One of the Royal medals was conferred on him for his numerous chemical researches, especially those in which he has investigated the chemical action of light, and the combinations of Vanadium. His papers on these subjects have been published in the *Transactions* and in the *Proceedings* of the Royal Society.

#### PROF. DE LA RIVE.

THE death is announced, since our last impression, of Prof. de la Rive, of Geneva, which occurred at Marseilles, on Thursday in last week. The deceased was on his way to Cannes, to pass the winter, and had a shock of apoplexy on the journey. He was seventy-two years of age. In him Switzerland has lost one of her most distinguished savants. The Professor was a man of good family and fortune. He formerly held the chair of Natural Philosophy in the Academy of Geneva. Both Davy and Faraday were his guests at different times, and with them during their lives he kept up a constant intimacy. The labours of his life by which he will be chiefly known were in connexion with electricity; and his work on Electricity has been translated into English, German, and Italian. His social status as well as scientific reputation caused him to be selected by the Federal Council of Switzerland for the important and delicate mission to the English Government in the year 1860, at the time when Savoy was annexed to the French Empire and the security of Switzerland was menaced. During his visit to England on that occasion the University of Oxford conferred upon him the honorary degree of D.C.L. The deceased was also Corresponding Member of the Academy of Sciences of Paris, and a foreign member of the Royal Society.

#### SOCIETIES.

ROYAL.—Nov. 27.—W. Spottiswoode, Treas. and V.P., in the chair.—Six Foreign Members were elected, viz., Prof. G. A. Erman, of Berlin; Prof. A. Gray, of Cambridge, U.S.; Prof. F. G. J. Heule, of Göttingen; M. C. Hermite, of Paris; Baron J. B. J. D'Omalius d'Halloy, of Brussels; and M. O. W. Struve, of Pulkowa. The last is the principal astronomer of Russia, and will have the direction of the parties who, as mentioned in the President's Address, are to observe the transit of Venus at the twenty-seven Russian stations. There are still two vacancies in the Society's list of Foreign Members, the latest occasioned by the death of De la Rive, of Geneva.—The following

papers were read: 'On the Optical Properties of a New Chromic Oxalate,' by Mr. W. N. Hartley, — 'Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun,' Part III., by Mr. J. N. Lockyer, — and 'On the Quantitative Analysis of certain Alloys by Means of the Spectroscope,' by Messrs. J. N. Lockyer and W. C. Roberts.

SOCIETY OF ANTIQUARIES.—Nov. 27.—Earl Stanhope, President, in the chair.—Lord Stanhope referred to the death of the late Bishop of Winchester, a Member of their Council.—Resolutions of the Council were read on the death of Mr. J. G. Nichols and Mr. J. Y. Akerman respectively; also, on the proposed conversion of Bamborough Castle into a Convalescent Hospital, a scheme against which the Council had thought it their duty to send a protest to the Charity Commissioners.—Mr. H. C. Coote communicated a paper 'On an Inscribed Bas-Relief, recently found near Bristol,' and which Mr. Coote believed to be Mithraic.—A communication on the same subject was also read from the Rev. H. M. Scarth, in whose opinion the monument was a relic of Christian epigraphy.

ROYAL SOCIETY OF LITERATURE.—Nov. 26.—C. Clark, Esq., in the chair.—A paper was read, contributed by Prof. Brunn, 'On the Demeter of Cnidus.' This bust, which was one of Mr. C. T. Newton's discoveries when engaged on the investigations in the remains of the Mausoleum (or Tomb of Mausolus) at Halicarnassus, was subjected by Prof. Brunn to a minute analysis, in which he pointed out with what singular felicity the unknown artist of it had carried out the character of this goddess as suggested in the famous myth of Demeter and of her daughter Persiphone. Prof. Brunn, at the same time, compared many of the details of this work with those on the head of the Triton preserved in the Vatican Museum at Rome.

ENTOMOLOGICAL.—Nov. 17.—Prof. Westwood, President, in the chair.—Mr. C. W. Dale was elected a Member.—Mr. Higgins exhibited *Deilephila Euphorbie* and *Sphinx Pinastri*, bred from larvae taken in June, 1872, near Harwich.—Mr. Champion exhibited several rare coleoptera, taken at Braemar and other places during the past season.—Mr. Boyd exhibited a trichopterous insect, *Brachycentrus subumbilatus*, a species which constructs quadrangular cases, which had been reared from the egg state.—Mr. Müller remarked on some Galls found by Dr. Masters on the roots of *Desmodium*, which he considered identical with the Galls of *Biorhiza aptera*, Fah., usually occurring on the roots of oak.—Mr. Bird exhibited *Chilo gigantellus*, from Horning Fen; and Mr. Vaughan, *Pempelia Daviellus*, reared from furze.—Mr. Stevens exhibited some rare lepidoptera, taken on the South Coast.—A paper was read, entitled, 'Notes on the Habits of *Papilio Merope*, with a Description of its Larva and Pupa,' by Mr. J. P. M. Weale; also a paper, entitled, 'Observations on *Papilio Merope*, Auct., with an Account of the various known Forms of that Butterfly,' by Mr. R. Trimen.—Some remarks were communicated by Mr. Miskin respecting *Mynes Guerinii*, Wallace, which he considered to be identical with *M. Geoffroyi*, of Guerin, and directing attention to the singular habit of the pupae, which were suspended in groups of three or four individuals, united at the tails.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 2.—Mr. Hawksley, President, in the chair.—Forty-nine candidates were elected, including four Members, viz., Messrs. H. T. Geoghegan, M. P. Parsons, C. J. Shaw, and B. Walker; and forty-five Associates, viz., Hon. W. Holmes & Court, Major J. M. Greig, Major D. Ward, Messrs. T. Airey, E. R. Austin, E. S. Barber, H. Bauerman, N. St. B. Beardmore, W. A. Bell, J. Brown, R. E. Buckley, G. G. Cleather, W. O. Collard, G. C. Cooke, W. M. Crowe, C. W. Darley, C. Elwin, J. J. A. Flower, J. Fraser, W. F. Garland, J. C. Graham, F. R. Griffith, H. W. Hammond, O. H.

Howarth, A. J. Hughes, S. Hunter, C. H. G. Jenkinson, T. L. Johnson, E. H. Keating, W. H. Kinch, F. H. Landon, C. Lean, A. L. Newdigate, W. J. Parker, M. H. Peña, A. Raymond, H. S. C. Ree, C. Remfry, J. K. Rodwell, A. Sprenger, J. S. Storey, F. Topley, R. H. Tweddell, N. N. Wadia, and D. Wallace. The Council have recently transferred Messrs. H. Brady and J. S. Cooke from the class of Associate to that of Member, and have admitted the following candidates as Students: Messrs. G. P. Carless, A. J. Chancellor, G. Cowper, G. L. Good, W. R. Hughes, A. W. Lawford, H. Neal, R. C. F. Ogilvie, E. H. Pargiter, E. Robins, J. W. Randell, and Sir T. R. Thompson.

ROYAL INSTITUTION.—General Monthly Meeting.—Dec. 1.—G. Busk, Esq., Treasurer and V.P., in the chair.—A letter to the family of the late President was unanimously adopted by the Members present.—Mrs. Walter Fawcett and Mr. C. C. Underwood were elected Members.—The Duke of Northumberland, D.C.L., was unanimously elected President, in the room of the late Sir H. Holland.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Dec. 2.—Dr. Birch, President, in the chair.—The following papers were read: 'Future Punishment of the Wicked a Doctrine of the Assyrian Religion,' by Mr. H. Fox Talbot, — and 'Notes from Borneo, illustrative of Passages in Genesis,' by Mr. A. M. Cameron.

ANTHROPOLOGICAL INSTITUTE.—Nov. 25.—Prof. Busk, President, in the chair.—Messrs. J. B. Thompson, W. G. Ranger, and R. Bridger, were elected Members.—Mr. F. W. Rudler read a 'Report on Anthropology at the Meeting of the British Association at Bradford.'—Dr. G. W. Leitner gave an account of the Siah Posh Kafirs, a race of people inhabiting Kafiristan, on the south-eastern slope on the Hindu Kush. Kafiristan may be said to form a triangular tract of country lying between 35° and 36° N. lat., and 70° and 72° E. long., and is bounded on its sides by Kábul, Badakshan, and Kashmir. The name of Siah Posh Kafirs was given to them by the Mohammedans, "Siah" meaning "black," "Posh" "clothing," and "Kafir" "infidels." Dr. Leitner said that the supposition of the asserted Macedonian origin of the Kafirs was founded on vague data, and that they themselves knew nothing of Alexander. The Tunganis, another of those races, claimed direct descent from Alexander's soldiers. Another theory was that the Siah Posh Kafirs were Zoroastrians, who were supposed to have been forced into the hills by the Arabs; and the existing customs amongst the Kafirs certainly seemed to support the idea that they were ethnologically connected with the Parsees. It had been conjectured that they were driven on to the hills from the plains of Hindustan; but he (Dr. Leitner) could not entertain that view, for the Siah Posh Kafirs were certainly not Mohammedans, neither were they Hindus. He inclined to the opinion that they were aborigines; and if they were not descended from the same stock as the "Aryan" race, they were certainly in an equal relation, as far as language was concerned, with the Sanskrit.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 4.—'Geology of the Carboniferous Period, and Formation of Coal,' IV., Prof. Duncan.
- Geographical, 8.—'The Rhodine of Egypt's Expedition to Central Africa,' Sir S. Baker.
- Royal Academy, 8.—'Anatomy,' Mr. Marshall.
- Surveyors, 8.—Discussion on Mr. Squary's paper on 'Agricultural Geology.'
- Society of Arts, 8.—'Chemistry of Brewing,' Lecture I, Dr. Graham Cantor (Lecture).
- Tues. Anthropological Institute, 8.—'Heteroglyphics of Easter Island,' Mr. J. P. Harrison; 'Exploration of Cave Ha, near Giggleswick, Settle, Yorkshire,' Prof. T. M. Hughes; 'Occurrence of Felstone Implements associated with extinct Mammals in Pontnewydd Cave, near St. Asaph, North Wales,' Rev. D. E. Thomas, M.A., and Prof. T. M. Hughes; 'Human Fibula of unusual Formation, discovered in Victoria Cave, Settle,' Prof. Busk.
- Civil Engineers, 8.—'Geological Conditions affecting the Construction of a Tunnel between France and England,' Mr. J. Frost.
- Photographic, 8.—'Photo-Colotype Printing,' Capt. J. Waterhouse; 'Arctic Photography,' Lieut. Chermiside.
- Wed. Literature, 4½.—Council.
- London Institution, 7.—'Effects of the Crusades,' Mr. E. Lang.
- Society of Arts, 8.—'Mechanical Processes for producing Decorative Designs on Wood Surfaces,' Mr. C. W. Whitcomb.
- Archæological Association, 8.—'Inscribed Roman Tablet found at Bristol,' Dr. McCall.



Trans. Royal Academy, 8.—'Anatomy,' Mr. Marshall.  
Mathematical, 8.—'Graphic Representation of the Harmonic  
Components of a Periodic Motion,' Prof. Clifford; 'Steiner's  
Surface,' Prof. Cayley.  
Antiquaries, 5b.—'Early Maps of London,' Mr. W. H. O.

### Science Gossip.

THE importance of despatching a naval Arctic Expedition of discovery has been brought to the notice of the Prime Minister, and he has been requested to receive a deputation on the subject, representing: the Royal Society, the Royal Geographical Society, the British Association, and the Dundee Chamber of Commerce. The version of Mr. Gladstone's reply published in the *Daily Telegraph* is incorrect. Mr. Gladstone has requested that the additional reasons for the despatch of an Arctic Expedition may be furnished to him in writing, in order that he may have time to consider them before receiving the deputation.

SUBSEQUENT observations of the comet discovered by M. Coggia at Marseilles, on November 10, have confirmed Dr. Weiss in his conjecture that it is the same comet as that which was detected by Pons (that great comet discoverer) in February, 1818, its orbit being an ellipse, with a period of about 55½ years. It is remarkable that the Earth has, within the last few days, passed near the node of the orbit both of this comet and of Biela's. The meteors seen last year during our passage through the latter will be in general recollection; also the comet afterwards seen by Mr. Pogson, at Madras, in the point of the sky nearly opposite to the radiant point of the meteors. Mr. Hind has also remarked the similarity of the elements of Coggia's comet with those of Pons's of 1818, as determined by himself last year from the few rough data available. The comet in question was in perihelion on February 3, 1818, and was only observed four times. An idea was started about a year ago that it was connected with Biela's, but Mr. Hind showed that this was not tenable.

A PRELIMINARY meeting was, as we intimated would be the case, held on Saturday last in the Physical Laboratory of the Science Schools, South Kensington, to consider the formation of a Physical Society. Dr. J. H. Gladstone was in the chair. Thirty-six gentlemen were present, including most of the physicists of London. It was resolved that the following gentlemen be requested to serve as an Organizing Committee: W. G. Adams, E. Atkinson, W. Crookes, A. Dupré, G. C. Foster, J. H. Gladstone, T. M. Goodeve, F. Guthrie, O. Henri, B. Loewy, Dr. Mills, A. W. Reinold, and H. Sprengel. The Lords of the Committee of Council on Education have granted the use of the Physical Laboratory and apparatus at the Science Schools, South Kensington, for the purposes of the Society.

DEATH has been busy this year among the Royal Society. Thirty-three names, six being Foreign Members, disappear from their list. In this large number are a few remarkable instances of longevity: T. S. Brandreth, 84; C. P. Cooper, 80; J. Edye, 84; Rev. G. Fisher, 80; Sir H. Holland, 86; G. Ormerod, 87; Sir F. Ronalds, 85; J. S. Stanhope, 86; and the venerable Sedgwick. Six others range from 70 to 77. From this it will be seen that the veterans are dropping off. The names on the list of Fellows of the men elected before 1830 are now but very few. The deceased Foreign Members are: Hansteen, Liebig, Von Mohl, De la Rive, Gustav Rose, and Pouillet de Verneuil.

IN a Convocation of the University of Oxford, on November 27, the following decrees were passed without a division:—"That the reflecting telescope and other apparatus offered to the University by Dr. De La Rue be accepted, and that the Vice-Chancellor be requested to return the thanks of the University to Dr. De La Rue for his munificent gift; and that the Curators of the University Chest be authorized to pay to the Delegates of the University Museum a sum not exceeding 1,500*l.* to be expended by them on the erection of buildings in the park suitable for the reception and use

of the telescope and other apparatus presented by Dr. De La Rue, as also of the instruments at present in the small Observatory on the east side of the Museum, according to plans and specifications prepared by Mr. Charles Barry, architect, and adjoining the Observatory now nearly completed. That the Curators of the University Chest be authorized to pay annually to the Savilian Professor of Astronomy during five years, or until provision is made from some other source, the sum of 200*l.*, for providing an assistant and defraying the expenses incurred in the maintenance and use of the instruments in the Observatory, an account of the expenditure of such sum to be annually submitted to the Auditors of Accounts."

M. BURDIN, Corresponding Member of the Académie des Sciences, died at Clermont-Ferrand, on November 22, at the advanced age of eighty-five. This distinguished mathematician was but little known in the present age; he was, however, the first man who constructed turbine water-wheels. He published, before the time of Poncelet and Coriolis, a remarkable treatise on 'Le Travail Mécanique,' and he was before Ericson occupied with experiments on heated air as a motive power.

A SECOND edition of Dr. Fayer's work on the Poisonous Snakes of India will be published next week. The experiments which have, since the issue of the first edition, been undertaken in India to test the value in snake poisoning of artificial respiration are recorded in it; but we learn that the result, though somewhat hopeful, is so far inconclusive.

*Le Temps*, of November 18, announces the death of M. Le Chatelier, Inspector-General of Mines in France, on the 16th. Independent of his high position as an engineer, which induced the Government in 1846 to place all the railways then in existence in France under his control, he was associated with M. Henri Sainte-Claire Deville in the manufacture of aluminium from bauxite, which led him to a searching chemical examination of the aluminates and silicates. He devoted much attention to the regenerative gas furnace for the manufacture of steel, and distinguished himself in his experiments on the cultivation of the Landes by the use of saline manures. In him France has lost one of her most distinguished scientific engineers.

### FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWELFTH WINTER EXHIBITION OF SKETCHES AND STUDIES BY THE MEMBERS IS NOW OPEN, at their Gallery, 8, Pall Mall, East.—Ten till 5.—Admission, 1*s*. ALFRED D. FRIPP, Secretary.

SOCIETY OF FRENCH ARTISTS, 168, New Bond Street.—THE SEVENTH EXHIBITION IS NOW OPEN.—From Half-past 9 till 6.—Admission, 1*s*; Catalogue, 6*d*.

'THE SHADOW OF DEATH.' Painted by Mr. HOLMAN HUNT.—NOW ON VIEW. From 10 till 5.—30*rs*. Old Bond Street.—Admission, 1*s*.

INSTITUTE OF PAINTERS IN WATER COLOURS WILL OPEN, on MONDAY NEXT, the 6th inst., their EIGHTH WINTER EXHIBITION OF SKETCHES AND STUDIES.—Gallery, 83, Pall Mall. JAMES FAHEY, Secretary.

ARUNDEL SOCIETY'S COLLECTION OF COPIES FROM THE ANCIENT MASTERS, including the celebrated Altar-Piece by Memling, at Lubek, ON VIEW daily at 24, Old Bond Street, W.

DORÉ'S GREAT PICTURE OF 'CHRIST LEAVING THE PRETORIUM,' with 'Night of the Crucifixion,' 'Christian Martyrs,' 'Francesca de Rimini,' 'Noah's Ark,' 'Andromeda,' &c., at the DORÉ GALLERY, 28, New Bond Street. Ten to Six.—Admission, 1*s*.

### ILLUSTRATED BOOKS.

WE have strong suspicion that what is called "the Ceramic Art" is among the things which are being over-done in literature, not less than in archaeology. A few years ago a similar mania about rubbing of monumental brasses ran to great length; at a considerable interval of time, with one or two intervening but inferior paroxysms, another mania ensued, and that was regarding illuminations in brass. "Ceramics" are now in vogue, and will probably remain so for a time. The number of books produced to supply the demand for information on the fashionable subject is great; and these works are generally richly illustrated and

superbly printed. M. Jacquemart's *History of the Ceramic Art: a Descriptive and Philosophical Study of the Pottery of all Nations*, translated by Mrs. Bury Palliser, illustrated (Low & Co.), is one of the best of them in every respect, and especially artistically, its illustrations being chiefly etchings by the author's relative, M. Jules Jacquemart, an etcher of the first rank, as we have often testified. This text contains a much greater number of charming woodcuts, printed with the text, and generally by the same artist, who draws like an artist, and not like a wood-draughtsman. The distinction between the two orders of illustrators is well understood by our readers. The cuts by M. Catenacci are, like the above, well known. There are also 1,000 monograms. The book, not being a new one, need not detain us for any length of time: our chief duty is to welcome it on behalf of the English reader. M. Jacquemart is not only an author of rare capacity and keen observation, but he is a critic of the purest taste in regard to the potter's art, and he is also an eminent collector of ceramics. He is an enthusiast,—one, therefore, who, being a good writer, has power enough to command our attention and induce us to sympathize with him, even if we are not already of his own persuasion. The volume is a comprehensive, as well as a brilliant, essay on one of the greatest subjects among the many which refer to the minor arts—that art which may perchance be the oldest of all. It is a comprehensive rather than an exhaustive treatise, and ranges over the whole field of the author's view. He gives descriptions and analyses, makes philosophical remarks on the nature and history of the works in question, and illustrates by these means the people who produced those works. But the author does not follow rigorously the customary technical indications, but his book is not the less acceptable as a comprehensive and popular guide to knowledge of the art. Adopting the technology of Brogniart, now so long established in Europe, M. Jacquemart has done a great deal to extend the fame of that able writer. Mrs. Palliser has preferred to give a literal rather than a free translation of her text. She did wisely in this, and the book is the better and the more readable on that account; but idioms crop out now and then in a very odd fashion, as when we read that "the biscuit of Wedgwood, qualified as stoneware, are of a soft paste porcelain." The italics are ours. Mrs. Palliser found a congenial task when she undertook this translation, and she has performed her work with vivacity, and with considerable credit to herself. But it must be admitted that passages occur which we do not understand, e.g., speaking of Japanese porcelain, Mrs. Palliser translates thus, p. 92: "When luxury required yet more, the border, broken by reserves, loaded with flowers and fruit," &c. What are "reserves" in English? Again, it would have been better to make use of English terms instead of the French equivalents, as "slip" for "engobe."

Altogether we think this is likely to be one of the most popular books of the season. It affords a happy instance of the union of taste and science, of learning and refinement, with a very distinct leaning towards the elegant aspect of the subject.

### WINTER EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER COLOURS.

THIS seems to be a collection of pictures and sketches. Few of the works are such as can fairly be called studies; and on the whole, the Exhibition is rather below the average of its forerunners in interest and value. There is, however, an unexpected attraction in the shape of Mr. Ruskin's contributions, two beautiful drawings, which are truly studies. Mr. Dodgson has a couple of fine drawings, which are inferior in no respect, except size, to the good, but rather mannered works which he annually sends to the more pretentious summer gathering of the Society. Mr. Boyce does not exhibit at all, and the collection is the worse for his absence—a rare event. Nor does Mr. Holman Hunt contribute to a gallery which has often been adorned by his gorgeously-coloured, laborious, and solid

pictures. Mr. G. Frupp has sent one drawing. His brother has sent three, and Mr. B. Foster half-a-dozen, the most pretentious of which is the least excellent. Mr. A. Goodwin, not long a member, is certainly unwisely liberal with his eleven pictures. They are, nevertheless, truly studies, and of a high order. Tentative in every sense, they have deep interest for the student. They are all beautiful, however incomplete—incompleteness being one of the laws of their existence—they may be. Mr. Prescott Hewitt, an honorary member, vindicates his right to the compliment paid to him by the Society by sending two capital works; for, like Mr. Ruskin, this eminent man of science has joined the artistic body. Sir R. Wallace is an honorary member, but sends no drawings. The Society, while under the presidency of Sir J. Gilbert, has been able to cover itself with glory by electing the Premier as an honorary member; but Mr. Gladstone is expected to procure a charter for the Society rather than to produce paintings in water colours. Mr. Alfred Hunt has seven fine studies; Mr. W. M. Hale has some good pieces of work; Mr. Marks five capital drawings; Mr. Pinwell one picture, which will not increase, if it does not diminish, his reputation. Mr. Powell sends eight of his ever-welcome paintings. Mr. Alma Tadema has one picture, which possesses many of the merits of the kind of art he practises. Mr. Walker has but one picture, which, like the larger two by Mr. Alfred Hunt, is a study for his larger picture representing the reaper at work in the almshouse garden.

Having thus given a summary of the enjoyable contents of this gallery—which, by the way, is about to be enlarged for the reception of more pictures—let us consider the more important and delightful specimens it contains, following their order in the Catalogue.

First of these is the contribution by Mr. Walker to which we have just referred, *The Harbour of Refuge* (No. 33), a fine picture, differing from the larger painting in points which are interesting to students. Mr. G. Dodgson's *The Water-ark, Gathland*, (36) is a broadly-treated picture of the kind he usually produces—rocks, water, a tree-filled glen; the sun filling the place with flecks of glowing light and warm shadows. In breadth this picture proves itself to be the production of a fine artist; it lacks none of the charms of colour and effect. *Near Whitby* (78), by the same, might be criticized, and, indeed, almost described in the same terms as those which suit its neighbour here, *On the Yorkshire Coast* (190), with the cliffs and their debris glowing in the sullen twilight, and a richly-painted waste of turbulent waters. We commend it to the student, yet we are not so fond of it as of the rocky becks, sunlit valleys, and clear skies with which the studies of the painter have made him most familiar. It looks like a "romance" of the sea-shore and waves. Nevertheless, it has intense poetical feeling, and much rich colour; coming from Mr. Dodgson, it could not but be rich in breadth and effect.

Mr. B. Willis sends his best work here: a noble study for the head of a cow, styled *Study from Life—Herefordshire* (72); the subject, standing in sunlight, is superb in its delicate silveriness—a perfect specimen of true water-colour painting; brilliant, yet soft as a fresco, it recalls a fresco.—*Venice* (74), by Mr. A. Goodwin, is a noble piece of pure draughtsmanship rather than the representation of a phase of nature carried out to the full. *Venice from the Island of San Giorgio* (129) merits much more study than it is likely to receive at the hands of an impatient public, who will not take the trouble to see that there is the making of a fine painting in this and its fellow-pictures here, especially to be noticed among which are the above-named Venices and *Winchelsea* (168), and *Rye* (347), the former being pure studies of great merit.—Mr. Ruskin's two drawings are, *Study of the Colours of Marble in the Base of the Church of St. Anastasia, Verona* (97), a lovely piece of colouring, in a key which is rather exalted, but exquisitely fine. The artist has exalted his

subject rather than refined on it. The workmanship, delicate as it is, strikes us as lacking power, although not love of beauty. As might be expected, this and its companion, *Study of the Colours of Marble in the Apse of the Duomo, Pisa* (105), are masterpieces of loveliness in art. But they suggest something like—let the term be permitted—hysteria; beautiful as the day, they are things out of which nothing more complete can be expected to come. It seems to us that no King of Faery working for himself alone could make anything more charmingly beautiful than these studies, but their beauty is their only ground of existence—an ample justification, but finite, and concluding here.

Mr. A. D. Frupp's *Stone Quarry, Isle of Purbeck*, (184) is prosaic enough, but complete in itself, as a fine study of the rich yet delicate effect of veiled sunlight on the barren place in view. It is beautifully drawn and modelled.—*At the End of the Reef* (263) is by Mr. A. W. Hunt, the study for a coast landscape recently exhibited; the sea breaking furiously on a line of brown rocks, within the impregnable barrier of which lies gleaming a small pool; the waves part their yellow crests, then, fluttering, go landward. *Loch Alsh* (330) is by the same painter: a sketch of a lake, with a tenderly-painted vista among the lofty hills on its distant side, and a careful drawing of a detached rock in the foreground—two elements which justify one in counting this among the truest studies here.—*A Mountain joyous with Leaves and Streams* (343) is doubly welcome, for the sake of the picture which we already know under the same title. See also *On the Moselle* (388), *Moel Siabod* (381), and others, by the same.—The works of Mr. F. Powell may conclude our selections from the higher kind of landscape-pictures. *Herring Boats running before the Breeze* (304) shows perfectly modelled grey waves, each contour, colour, shining or light-absorbing surface of which is rendered, with craft seeming to leap from crest to crest: one boat in the front casts her shadow before her into the moving hollow of the sea. This picture has a fine and beautiful effect; it is a masterpiece of solidity.—Mr. Alma Tadema's *The Flute-Player* (366), a performer, seated, playing on the double pipe, but without the cheek straps which the instrument requires. There is some questionable drawing, such as the painter will do well to revise. Still the figure is a charming example of the artist's intense feeling for his subjects, in which respect few men living surpass him, of his learning in tone, chiaroscuro, and colour; it is likewise in perfect keeping.

Among the better pictures here we may count Sir John Gilbert's chivalric subject, warriors in armour, which has his characteristic merits and defects, with more than usual of the former, fewer than usual of the latter. The same artist's trite picture of the common subject of "Maidenhod" (202) has much grace, and would make a pretty Christmas piece.—Mr. Rivière's *Fort of Nettuno* (20) is commendable.—Mr. F. Powell's *Herring Boats, Loch Striven*, (23) represents a high coast wreathed with vapour; the wind going with the tide; craft sailing by. A fine and solid picture, with unusual poetry. See likewise Mr. Powell's *Sketch near Brodick* (116).—Mr. J. D. Watson's *A Stolen Marriage* (29), lovers at a gate in a wall, though not without merits in execution, errs in design; for one cannot resist a suspicion that the happy couple are about to enter a cemetery.—*A Group of Calves* (47), by Mr. Brittan Willis, is a capital, solid sketch of calves at a stable.—Mr. F. Shield's *Neapolitan Girl* (49) has considerable merit: the damsel bears a tambourine; her face lacks beauty.—Mr. A. Marsh's *Evening* (50), a picture of a bank, with trees, &c., in summer, is capital.—*The Last Gleam of the Setting Sun* (61), by Mr. H. C. Whitte, comprises a half-reaped cornfield, with the glare of deepening twilight on higher woodlands. With considerable knowledge of nature, this picture shows much lack of self-restraint on the part of the artist; the effect is garish rather than fine. More subtle studies would make a fine picture out of this

difficult subject.—*Afternoon* (106), by Mr. W. M. Hale, deserves ample attention.—The same may be said of Mr. C. Davidson's *Hatfield Priory, Early Spring* (151).—Mr. F. Tayler appears at his best in the cleverly-sketched portrait of *A Chestnut Hunter* (186).—Mr. Pinwell's nameless picture (179) shows a ploughman at work in a field; to him a young lady, of uncertain station in life, appears to be whispering; other persons look on. We do not know why they whisper, or why the observers look; and we can hardly account for the mere atmospheric effect of the picture, for we have met with it nowhere except in Mr. Pinwell's works. There are suggestions of something that is tragic in the action of the whisperer, who may, however, not be whispering at all. This comparatively unimportant example of Mr. Pinwell's great skill and original views in art, to say nothing of his peculiar conceptions of nature, has a charm, which, however, fails when we have, for a short time, experienced its effect.—Mr. North's *Acorn Gatherers* (198), children occupied under ghost-like trees, lacks solidity; it has too much of the lamp in it.—Mr. E. K. Johnson's *Study of an Old Man* (220) shows a reader fully occupied with a book; it is painty, but not without character.—The visitor will do well not to overlook *Troul Stream and Flowers* (237), by Mr. J. W. North; *Sky Study from Nature* (247), by Mr. O. W. Brierly; *The Maid of the Mill* (253), by Mr. J. D. Watson.—Mr. B. Bradley's *Interior of an Irish Cabin* (290), a dealer bargaining for a pig, has a good deal of humour, and much good painting.—Mr. B. Foster's *Fruiterer's Shop* (326) was probably inspired by Mr. F. Walker's recently exhibited picture of a fishmonger's shop. The result is not a happy one for Mr. Foster, who, whatever his success may have been in other directions, has failed in this effort. This subject demanded power, with colour and exquisite skill in modelling. The artist who would succeed with such a task as this should have done much in chiaroscuro. If Mr. Foster intends this as a study in those elements of art in which he is usually unfortunate, the work may do him good, and we are sure the public will honour him for the efforts at self-improvement which such attempts indicate. We may call attention to Mr. Mark's capital little designs for mural decoration (375), also to his *Study for Two Figures in "What is it?"* (392), a recent picture of his, and to *Edward the Third and the Black Prince at Crecy* (369).

#### Fine-Art Gossip.

THE private view of the Winter Exhibition of the Institute of Painters in Water Colours takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

THE Winter Exhibition of the Society of British Artists was opened to the public on Monday last. The collection of pictures which it contains is not more valuable than usual.

A CORRESPONDENT writes:—"Considerable changes are taking place in the arrangement of objects in the South Kensington Museum. The remaining pictures of Mr. Ellison's bequest (which we have already mentioned), are being hung in the Competition Gallery. Owing to pressure for room, the open arcades are being enclosed with permanent screens, much damaging the architectural appearance of the room. Mr. Poynter's large drawings for his mosaic in the Palace of Westminster have been arranged in the Italian Court, which not being of sufficient height, the upper part of them has been unfortunately omitted. Might not a temporary arrangement for exhibiting the whole of this design together have been made elsewhere? The fine collection of textile fabrics has been removed from the arcade near the Art Library into the North Court, where they are exposed to a full light. It would be a national loss if the colours of the Lyon Cope became more faded, which they certainly will be if it remains where it is now placed."



MR. HOLMAN HUNT's picture, 'The Shadow of Death,' which we noticed last week as on view in New Bond Street, is to be engraved by Mr. F. Stackpool.

THE annual distribution of prizes to the successful students of the South Kensington School of Art took place on Tuesday last. A considerable number of prizes of various degrees were awarded. The most important of these were three gold medals, given respectively to M. M. O. Gibbons, for a design for a centre piece; W. Marshall, for a design for a spandrel; and T. W. Wilson, for a design for jewellery. Silver and bronze medals and books were likewise bestowed on the more deserving competitors.

## MUSIO

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—THE FORTY-SECOND ANNUAL CHRISTMAS PERFORMANCE OF THE 'MESSIAH,' FRIDAY NEXT, 13th of December. —Principal Vocalists: Madame Alvensleben, Madame Patey, Mr. Vernon Bigby, and Mr. Santley. Band and Chorus, 700 Performers. Commence at 7.30.—Tickets, 2s., 5s., and 10s. 6d., at 6, Exeter Hall.

WAGNER SOCIETY, St. James's Hall, FRIDAY EVENING, December 13, at 8.30, GRAND WAGNER NIGHT. Orchestra of 80 Performers. Conductors: Dr. Hans von Bülow and Mr. Edward Dannreuther. Vocalists: Mdlle. Nits-Gaetano and Herr Werrenrath. —Description for the Season, 3s. 6d.—Tickets, 10s., 7s. 6d., 5s., 3s., 1s.; at Stanley Lucas, Weber & Co., Chappell's, Schott's, Keith Prowse's, Hay's, Austin's, and of W. H. Lee Davies, Secretary, 19, Craven Terrace, Lancaster Gate, W.

### THE MUSIC OF THE FUTURE.

THE annual concerts of Mr. Walter Bache, the pianist, are always looked forward to with interest, for not only is his artistic ability great, but in his programmes he quite deserts the beaten track of ordinary entrepreneurs. As it was his tenth concert on the 27th ult., it was well known what class of compositions might be expected from him. A pupil and disciple of Dr. Liszt, Mr. Walter Bache has been one of those earnest and persevering artists who have produced the modern works of Germany, called too derisively "The Music of the Future." The time has, however, passed for ridicule, for it is now certain that there is a public here resolved to have the music of Wagner, Liszt, Rubinstein, Franz, Brahms, Raff, and other composers who more or less essay to create a new school of composition. The selections by which Mr. Bache illustrated the music of the revolution were this time, however, very limited; there were only, in fact, three pieces which could not claim a place among orthodox musical forms, namely, Dr. Liszt's two 'Poèmes Symphoniques,' the Lament and Triumph of Tasso, and his 'Orpheus' and Isolde's death-scene from Herr Wagner's opera, 'Tristan and Isolde.' Now, in these three productions, the Wagnerian theory, orchestral and vocal, is fully carried out; in the Liszt 'Poems' we find the abstinence from what Herr Wagner terms the "suspicious voids between the principal melodies," and more fully describes in the following words, "I, at least, always feel as though I were listening to the clatter of dishes on a princely table set to music when I hear the ever-recurring and noisy semi-cadences of Mozart's symphonies." But, although a genius like Beethoven could contrive to give a fully melodious character to the connexions between the principal melodies, the procedure in other and imitative hands becomes harsh and grating. Hence it is, that in the two "Poems," the ear is often shocked, even in a stream of melodious imagery, by disagreeable sounds. Liszt probably composed his symphonic subjects at the pianoforte first, and scored them fully afterwards,—a *modus operandi* which will give the clue to some discordant effects in his orchestration; and this is the real objection to the abandonment of the "voids." That there is much imagination, together with deep-rooted feeling, and infinite power in the two "Poems," there can be no doubt, and the composer's abandonment of adherence to conventional forms is no fair ground of objection, but innovation is not always reformation. If prescription and tradition are to be abandoned, the

novel organization ought to result in the gratification of the ear, and not necessitate that all hearers should judge by the eye in following a complex novel procedure. Against the lament of Isolde over Tristan's body we must protest; a succession of musical screams over an orchestral undercurrent of monotonous moans can never be successful in the lyrical drama; and this is the rock on which the Wagnerian operatic system will eventually split. To do away altogether with declamatory recitative, absolute aria, and the expression of deep feeling by vocal *roulades*,—to supersede, in fact, the system of Gluck, Mozart, Beethoven, Spohr, Spontini, Meyerbeer, Auber, Rossini, Donizetti, Bellini, &c., in the structure of the solo in opera, is the impossible achievement which Wagner has attempted in the operas of his later period; those of his early career, which he disavows, will outlive his theory. Besides the death scene, finely sung by Madame Otto Alvensleben, whose dramatic power secured its re-demand, there were four songs given by the German *prima donna*, all in due form, the first two by Herr Brahms, "Muss es eine Trennung geben" and "O liebliche Wangen," the third by Herr Rubinstein, with English words, "Swift roll at my feet," and the last by Herr Franz, "Er ist gekommen." The two compositions by Brahms and Franz are thoroughly vocal and artistic, but the air by Rubinstein is a veritable gem, partaking of the Irish melody and the Oriental type; it is a passionate love song, delicate and refined in conception, and intensely dramatic. The other items of the scheme were Weber's overture, 'Euryanthe'; Weber's 'Polonaise Brillante,' Op. 72, for the piano; and Schubert's Pianoforte Fantasia, Op. 15, in c major, both admirably scored by Dr. Liszt, and played excellently by Mr. W. Bache, who also supplied other specimens of his fine execution, entirely from memory, in pieces by Chopin ('Berceuse,' Op. 51), by Herr Raff ('Valse Caprice,' Op. 53), and by Schumann ('Novellette,' Op. 21, No. 4), and finally, Dr. Liszt's march, 'Vom Fels zum Meer,' dedicated to the King of Prussia (now Emperor of Germany).

The conductor of this remarkable concert was Dr. Von Bülow, who had a band of some seventy players, with Mr. Deichmann as first violin. Marvellous as the feat may seem, the entire performance was directed from memory without a single hitch, and the attacks and taking up of the various points by the members of the orchestra were marked by unerring precision, whilst a vivid colouring was imparted to the various pieces, indicating that the feeling of the poet was accompanying the *bâton* of the director.

### DR. VON BÜLOW'S RECITALS.

A PRODIGIOUS fuss has been made here about Op. 106 in B flat major, the second of the five last solo sonatas of the deaf, yet immortal Beethoven. It has been said that only a superhuman intellect could have trained superhuman fingers to execute this work. It is true that this dictum, laid down by some Cockney "Sir Oracles," has only influenced a narrow circle of the ignorant or of the prejudiced in the musical world. The travelled and liberal professors who, really are looked up to as authorities, know quite well that the musicians in Germany are entitled to some consideration in matters concerning their own composers, no one of whom has been more deeply studied, or had his productions more critically analyzed, than Beethoven. We believe, that in Vienna, in Berlin, in Leipzig, in Munich, in Stuttgart, in Cologne, and many other towns of note, there are pianists to be found who have made Beethoven's sonatas their special study. We never have heard that the composer of the nine symphonies in his will left as a legacy to any London professor or critic the secret of the mode in which his sonatas should be executed. It is known, that although he prefixed metronomic indications to Ops. 106, 109, 110, and 111, he was strongly opposed to rigid adherence to such restrictive *tempi*. The tone-poet laid down the maxim that much must be

left to the intelligence and sensibility of the executant. Now, as regards Ops. 101, 106, 109, 110, and 111, the opinions of the initiated differ materially as to which one of the series is the most difficult to play, and it may safely be inferred from such differences, that the artist who can execute any one of the lot will be quite capable of coping with the remaining four sonatas. However performers in this country may have shrunk from including the five sonatas of Beethoven's later professional period in their repertory, their example is not followed in Continental cities, although the tendency has been and always probably will be so, to run upon the earlier sonatas, which command more sympathy among miscellaneous audiences, such as the so-called sonatas "Appassionata" and "Moonlight," and other more captivating and comprehensible themes. In the B flat the breaks are almost endless, the changes of key and of *tempi* incessant, the calls upon the attention of the hearers more absorbing than in any other of his solo sonatas. Like every one of the five, there is in the *allegro risoluto* of the final movement a fugue marked "fuga a tre voci, con alcune licenze," which, to the inexperienced executant, is the most intricate to handle, for here the surprises, one of the characteristics of the Beethoven style, are frequent and perplexing. To Dr. Von Bülow the sonata is mere child's play. He has conquered infinitely more startling difficulties in the Liszt fantasias than what he has overcome in the B flat; but he accomplishes what no other living artist has accomplished—namely, he makes the most intricate passages as clear as possible, and presents the sonata to his hearers as a coherent and intelligible whole, which in other hands would seem to be confused and incomprehensible. To those desirous of comprehending the magnitude of the task, the Stuttgart edition, Vol. 5, of 'Beethoven's Werke für Pianoforte Solo,' from Op. 53 to Op. 129, can be recommended, edited by Dr. Von Bülow, who has fingered all these compositions, and appended most valuable and interesting explanations and instructions for the guidance of players. No *virtuoso*, with this volume to help him, need shrink from the five last sonatas. To play, however, more than fifty pages of music in this sonata, a performance lasting more than forty minutes, from memory, is really a *tour de force* too daring and venturesome; but it was accomplished last Wednesday afternoon, with an effect on the vast auditory that will not easily be forgotten, especially as their enthusiasm went to the extent of indicating that they would be glad to hear the *scherzo* and the astounding fugue again. The excitement of some leading pianists, when the artist responded to the call, and actually played the two movements twice, was something, indeed, to remark. They, artists as they were, could appreciate the stupendous feat, and the instinct of the amateurs did not lead them wrong in joining in the manifestation. This B flat sensation, if it astonished the listeners, renders criticism on the remainder of the scheme superfluous. All other items sink into insignificance by the side of an execution of which neither musician nor connoisseur has heard the like. The delightful simplicity of the Mozart Sonata in F major; the youthful inspiration, Op. 25, of Sir W. S. Bennett, in the 'Rondo Piacetole'; the glittering 'Capriccio' of Mendelssohn, Op. 5, in F sharp minor; the charm of Gluck's 'Gavotte'; the vivacity of Bach's 'Bourrée'; Liszt's Rossinian 'William Tell' "Trilogie Suisse"; and the feats in the 'Polonaise Héroïque,' in E, all served to show the varied powers of the executant.

### MONDAY POPULAR CONCERTS.

THE advent of a new *virtuoso* has this advantage, that the artist brings with him some novelties, either in the shape of revivals or of works utterly unknown in this country. And the two visits of Dr. Von Bülow have been no exception. He has introduced compositions of such a varied nature as to prove that a restricted *répertoire* has been

a great deal too much relied upon by us. For years the *Athenæum* has pointed out that the English view of Art has been too confined; that extension is required; and even if the novelty should not be accepted, by means of it questions and controversies may be settled. It is, of course, known that in these columns the productions of Schumann have found little favour. The antagonistic feeling has been, perhaps, intensified by the exaggerations of partisanship; but, whatever may be urged against Schumann's system as a symphonist or as a composer for the lyric drama, justice can, at all events, be rendered to him for his poetic feeling as a song writer, and for his skill and charm in his contributions to the pianoforte. Of the latter may be cited his 'Carnaval,' 'Scènes Mignonnes,' his 'Humoreske,' his 'Kinderscenen,' his 'Novellen,' 'Papillons,' 'Kreisleriana,' his 'Arabesque,' and other *morceaux*, which dwell on our ear as the earliest reminiscences of Schumann's fancy. Thanks, then, to Dr. Von Bülow for presenting the 'Kreisleriana,' Op. 16, for the first time at the Saturday Popular Concerts; but still more pronounced must be our acknowledgments for the introduction, also for the first time, at Mr. Chappell's Monday Popular Concerts, of the splendid Sonata in D major, Op. 18, for piano and violoncello, last Monday, in St. James's Hall, by Herr Rubinstein, a great artist from every point of view, whether regarded as a pianist or as a composer. And yet this Professor has been driven away from this country through a combination, such as has been tried and has so signally failed in the case of Dr. Von Bülow. There is not a great musical town in Germany which has not cried "Shame" on the treatment Rubinstein experienced during his visits here. The *modus operandi* was this: whatever he played, it was asserted (mendaciously, it need scarcely be added), that he either skipped notes or performed false ones. Even if this had been true, it should not have prevented his opponents from recognizing the marvellous powers of the pianist, his intense feeling, his poetic touch, the many beauties which would have redeemed any slight defects, supposing even that they had existed. Herr Rubinstein has wholly abandoned pianoforte playing for composition, and he has already given to the world works indicating genius of the highest order. In the Sonata in D major, Op. 18, one of his earliest imaginings, there are manifold beauties: the structure is strictly classical, the conception is fanciful, the imagery is melodious, the development is skilful, and the entirety is that of the thoroughly trained musician with the inspiration of youthful fancy. It would be difficult to find a slow movement more charming than the *allegretto* in D minor, which provoked such enthusiasm as executed by Dr. Von Bülow and Signor Piatti. And no doubt the evident enjoyment of the vast auditory was increased because their attention was not distracted by those "Analytical Remarks," in which there is so much technical boredom, unrelieved by enthusiastic appreciation. Whilst some sixteen pages are devoted to a notice of the sonata of Sir W. Sterndale Bennett, the 'Maid of Orleans,' played the same night by Dr. Von Bülow, there were three lines devoted to the Sonata in D, as follows: "M. Anton Rubinstein, his fine playing and many of his compositions, are so well known in this country, which he has often honoured by visiting, that no more need be said on the subject." Much more could be said, and may be said one of these days, but let us turn to the long rhapsody on the 'Maid of Orleans.' Technically, the analysis is a curiosity, inasmuch as to the tyro it is utterly unintelligible, and to the musician it seems quite absurd. It is impossible to go through this kind of musical "elang," which, with the uninstructed, may pass for being scientific, but which the instructed regard as sheer nonsense,—betraying at times the most deplorable ignorance. It would be easy to prove our case, if time and space permitted us to go into full details; but what must Sir W. Sterndale Bennett think of the paragraph, p. 213, beginning "The false accent marked

by the *sf.* in bar 2," &c., the Analyst meaning strong emphasis—accent on the bar, accent of rhythm, the stream which makes music; emphasis inside the bar, for the sake of emotional expression. Again, in p. 213, what is meant by a two-bar passage making a transition? It cannot make a remove; it must be made by a semitone, and in the point referred to is done by the D natural. In the very same page, 213, there is the sentence, "Here we have the first of a series of such time-changes. Inasmuch, however, as the triplet remains the basis of the entire movement, shifting from one multiple of three to another, it is simply a matter of convenience in notation." This is unadulterated nonsense. The changes of time from four triples to three triples are important changes, because the rhythmic pulse is closer; three in place of four in the measure. The response in the first of the bar is heard more quietly. It is not mere "notation," but a fact, and a strong one. In page 228, there is the pet phrase about an enharmonic change, when there is no enharmonic; but really the Analyst seems so upset by the beauty of the music as to fly to the "Happy Land," as exemplified in the paragraph:—"This theme may be looked upon as Joan of Arc's transitory expression of regret at the loss of her early peace and happiness; but before the phrase is allowed to terminate, her thoughts recur again to the battle-field, to which, as it were on the wings of symbolical triplets, she seems to repair with uncurbed haste."

Did the composer in the *allegro marziale* really intend to make Joan of Arc show "despondency"? The Analyst says so, but we do not believe it. The Maid of Orleans was an enthusiast and a fatalist, and "upon the field" was a heroine.

#### Musical Gossip.

THE non-production last season at Drury Lane of Her Majesty's Opera, by Mr. Mapleson, of Balfe's posthumous opera, 'Il Talismano' (Sir Walter Scott's tale), was ascribed to the *prima donna*, Madame Christine Nilsson, but the lady has formally denied this, and has made a formal stipulation in her new contract with the Director that the work shall be produced for her first appearance, next May, in order that she may fulfil her promise to the late composer to undertake the part of the heroine. Signor Campanini will be the Knight of the Leopard.

HANDEL's oratorio, 'Israel in Egypt,' was performed last night by the Sacred Harmonic Society, under Sir Michael Costa's direction, in Exeter Hall. The singers announced were Mesdames Lemmens, Suter, and Patey, Messrs. Sims Reeves, Montem Smith, I. Thomas, and Santley. The 'Messiah' will be given next Friday (the 12th).

THE stay of Dr. Von Bülow in this country will not be prolonged beyond the 20th, when he will leave for a tour in Russia, and afterwards in the Scandinavian towns, prior to a visit to America.

THE programme of the ninth Crystal Palace Saturday Concert contained Beethoven's cantata, 'Praise of Music,' the solos by Mesdames Alvsleben and E. Spiller, Messrs. V. Rigby and G. Fox; Weber's 'Freischütz' overture; Sir W. S. Bennett's sonata, 'The Maid of Orleans,' played by Mr. Franklin Taylor; and the *adagio* and *allegro* of Spohr's violin concerto, No. 6, executed by Herr Straus.

THE season of the Covent Garden Promenade Concerts, which were commenced on the 16th of August, will be ended this evening (the 6th), with M. Rivière's benefit. The Director has displayed spirit and enterprise in the introduction of new works, such as the two cantatas by Miss Virginia Gabriel (Mrs. March); 'Evangeline' and the 'Legend of the Lys,' by Herr Meyer Lutz; the Oriental symphony, 'Le Feu de Ciel,' by M. Guimet; M. Duvivier's symphonic fantasia on themes from his opera, 'The Highland Widow'; Mr. F. Clay's 'Pageant March,' &c. The engagement of Herr Gungl, who introduced his dance music, was also a notable event. Nearly all the native singers and solo instrumentalists of any

fame have appeared, and many foreign artists of note have been brought over.

AT the fourth of the "Musical Evenings" in St. George's Hall, on Wednesday, the scheme comprised Mozart's string quintet, in C, No. 2; Mendelssohn's string quartet, in E flat, Op. 44; Schubert's piano and violin duo, in A, Op. 162; and Boccherini's violoncello sonata, in G. The executants were Messrs. Henry Holmes, Folkes, Barnett, W. H. Hann, and Signor Pezze (string), Mr. Crowther Alwyn (pianist), Madame R. Jewell (pianist), and Mr. Walter Macfarren, conductor.

A MUSICAL "Soirée and Conversazione" was given last night (December 5th) in the Tropical Department of the Crystal Palace, by the Committee of Art, Science, and Literature, the Directors of the Aquarium, and the President and Committee of the South London Microscopical and Natural History Club. Sir J. Benedict was the conductor, and was aided by Mr. Lindsay Sloper, Mr. Prout, and Mr. A. S. Sullivan, and Madame Edna Hall and Signor Rizzelli as vocalists.

M. OFFENBACH being debarred from producing his operas, new or old, at his own theatre, the Gaité, in Paris, owing to the singular regulations of the Society of Dramatic and Musical Artists, has brought out his new three-act opera, 'La Jolie Perfumeuse,' at the Renaissance. The libretto, by MM. Hector Crémieux and Blum, has been based on La Fontaine's story, 'La Fiancée du Roi de Garbe,' treating of the abduction of Rose Michon on her marriage day by a rich financier, but the dénouement is made satisfactory to the husband. This plot, "tant soit peu risqué," is to the taste of the Parisians and with the acting and singing of Mdlle. Théo, a rival to Madame Judic, has been successful.

As there is a new Minister of Public Instruction, Religion, and Fine Arts in Paris (M. de Fourton), the Grand Opéra question has been again postponed.

THE Viennese lady orchestra, conducted by Madame Amann-Weinlich, has made a successful debut at the Rue Cadet Casino, in Paris.

MADAME ADELINA PATTI had terminated her Moscow engagement and was to have re-appeared in St. Petersburg on the 26th ult., as Gilda, in Signor Verdi's 'Rigoletto,' with Signor Nicolini as the tenor, and Mdlle. Scaldi the contralto.

HOWEVER great the vocal powers of Madame Sass, she cannot physically realize Juliet, and it is not, therefore, surprising that the Madrid amateurs were not much excited by the performance of M. Gounod's opera, although the Romeo of Signor Stagno was appreciated.

SIGNOR SANGIORGI, the chief of the National Guards of Rome, has met with success in his new opera, 'Giuseppe Balsamo,' produced at the Dal Verme, in Milan.

THE MSS. left by Mendelssohn have been offered by the family to the Royal Library of Berlin, provided the German Government will found two exhibitions, of 700 thalers each, for young musical students deemed worthy of the prizes.

#### DRAMA

THEATRE ROYAL DRURY LANE.—Sole Lessee and Manager, Mr. F. B. Chatterton.—LAST NINE NIGHTS.—ON MONDAY, and during the Week, will be performed Shakespeare's Tragedy of 'ANTONY AND CLEOPATRA,' Mr. James Anderson, Messrs. Ryder, H. Russell, A. Glover, Dolman, J. Morris, Thorne, and H. Sinclair; Miss Wallis, Mesdames Harriet Covey, Banks, Melville, Adeline Gedda, &c. To commence with a Farcical Musical Ecceitricity, entitled 'NOBODY IN LONDON.' After 'ANTONY AND CLEOPATRA' a BALLET DIVERTISSEMENT, in which Miss Kate Vaughan and her celebrated Ballet Troupe will appear. To conclude with a Ballet d'Action, entitled 'THE RIVALS.'—Prices, from 6s. to 5s. 6d. Doors open at Half-past 6, commence at a Quarter to 7. Box-Office open from 10 till 5 daily.

#### THE WEEK.

OLYMPIC.—'The School for Intrigue,' a Comedy in Four Acts. Initiated from Beaumarchais, by J. Mortimer.  
ROYALTY.—'Married,' a Comedy in Three Acts. By James Albery.

A TASTE for the comedy of intrigue seems lost in England. Imaginative comedy, polite



comedy, and sentimental comedy, have all their admirers, and find in turns their way upon the stage. The terms we are compelled to use are arbitrary. Imaginative comedy may, however, be supposed to be represented by 'As You Like It,' polite comedy by 'The Relapse,' and sentimental comedy by 'The Heir-at-Law,'—works all of which have been received with favour by English audiences within a few months. Of this comedy of intrigue, descending directly from the Spanish comedy of 'Cloak and Sword,' 'The Wonder' of Mrs. Centlivre is as good an instance as can be advanced among English plays. The French drama teems with works belonging to this order of composition, at the head of all standing the immortal 'Mariage de Figaro' of Beaumarchais. A liking for such plays seems to have been outgrown in England—the one work of this class which has obtained a favourable reception from the present generation, 'Donna Diana,' Dr. Westland Marston's imitation of 'El Desden con el Desden,' having a sentimental interest so strong as wholly to eclipse the interest of intrigue.

During the past week two comedies of intrigue, one original and one an imitation, have been produced. In neither case can the reception be said to have been wholly favourable. Mr. Mortimer's 'School for Intrigue,' "imitated" from the 'Mariage de Figaro,' did not pass unchallenged by the audience, and Mr. Albery's 'Married' evoked at least as much discontent as approbation.

For the failure, comparatively speaking, of 'The School of Intrigue,' the management must be held more responsible than the translator. The alterations made by the latter are not so important as to take from the work its character. They consist chiefly in changes in the order of the scenes, and in omission of what is too naïve for modern tastes. Figaro's famous speech descriptive of his birth, with his satire upon his master, is transferred from the fifth act to the first; his not less famous description of the use made in England of the words "God-dam," is cut down to nothing. The episode of the Countess receiving the bouquets from the girls and kissing a stranger, who is none other than Cherubin in disguise, is omitted, and the trial scene is brought from the third act into the second. These are a few only of the alterations that have been made. The translator would have done better, however, to have retained more of the intrigue, and, following the example of the preparers of the operatic libretto, to have left out the trial scene, which, on account of its unfamiliar processes, is as far outside English comprehension as it is by its motive unsuited to English taste. The scenes which were hissed were those precisely in which French precedent was most closely followed. A species of education should be communicated to the audience before it is allowed to sit in judgment upon such matters. All difficulties in the treatment would have been surmounted by the intrinsic cleverness of the play and the beauty of the situations, which nothing can seriously impair, but for a singular, we may say fatal, mistake on the part of the management. The one point in the 'Mariage de Figaro' which rises near poetry is the conception of the character of Cherubin. The dawn of love and the necessity of loving are described with a grace that

makes of the young page a whimsical and imaginative being, not destitute of a kind of relationship to Ariel. To vulgarize the character of Cherubin is to degrade and ruin the play. In Cherubin we have a lovely flower. It is well for the moralist to say that the fruit will be poisonous. Condemn the fruit if you will. He has but a poor sense of beauty, however, though he may be a good husband-man, who will pull down the poppies that grow in the wheat. Cherubin describes himself in never-to-be-forgotten words:—"Le besoin de dire à quelqu'un 'je vous aime' est devenu pour moi si pressant, que je le dis tout seul, en courant dans le parc, à ta maîtresse, à toi, aux arbres, aux nuages, au vent qui les emporte avec mes paroles perdues." Suzanne meantime accepting him for what he now is, says with true perception, "Oh! dans trois ou quatre ans, je prédis que vous serez le plus grand petit vaurien!" Feeling how delicate was the subject he treated, Beaumarchais leaves express directions that this character can only be played by a young girl. Disregarding this decisive expression of onesupposed to know what he intended, the management of the Olympic has given the part to a stalwart young man of five-and-twenty. The result is that the delicacy, innocence, and fragrance of the situations are lost. Cherubin is not "le plus grand petit vaurien" Suzanne foresaw, but "le plus grand vaurien"; the jealousy of Almaviva is but too well founded, and the proceedings of the Countess and her maid are simply shameless. Let the reader fancy the effect when a lady of rank and her maid shut themselves up in a boudoir and lock the door for the purpose of dressing as a girl a young man of five-and-twenty, making observations meanwhile as they disarray him upon the whiteness of his skin. An objection to allow women to play masculine parts is conceivable, and is respectable even. In the present case, however, if in no other, it is to be overcome. Mr. Fisher, who took the part, is not to be condemned for failure. As well might Falstaff attempt to play Romeo, or Bottom essay to enact Ferdinand, as a well-built young fellow try to present a boy of thirteen, as on Beaumarchais's authority Cherubin is. Mr. Neville himself gave a picturesque representation of Almaviva, and Miss Fowler displayed vivacity in the part of Suzanne, though that of the Countess would have suited her better. The Countess of Miss Gray was destitute of distinction. Mr. Righton gave a presentation of Figaro which, without realizing fully the character, was better probably than would be given by any other English actor. In framing an imaginary cast for the masterpiece of Beaumarchais to show the resources of English art we break down at Figaro. Other parts might be fairly presented. A character like the comic barber, however, in which the Crispin and Frontin of old comedy develop into something higher as well as different, is outside our literature. Figaro unites to the spirit of mischief of the old valet a measure of bourgeois respectability, and infuses into all the kind of intimacy with his master which belongs to the Gracioso of Spanish comedy. Through pure delight in intrigue he aids his master in his love affairs, but he discusses his actions with a freedom that makes of him a "frowdeur," and that gives the play the political significance Louis the

Sixteenth, wiser than his court, saw in it, making it a prelude of the Revolution. When Figaro demands of his master, addressing him in soliloquy, "Noblesse, fortune, un rang des places, tout cela rend si fier! Qu'avez vous fait pour tant de biens? Vous vous êtes donné la peine de naître, et rien de plus. Du reste, homme assez ordinaire; tandis que moi, morbleu! perdu dans la foule obscure il m'a fallu déployer plus de science et de calculs pour subsister seulement, qu'on n'en a mis depuis cent ans à gouverner toutes les Espagnes." Or when he says, "Sommes nous des soldats qui tuent et se font tuer pour des intérêts qu'ils ignorent? Je veux savoir moi pourquoi je me fâche,"—words were spoken that laid the axe to the foundation of the old régime. There were few among the courtiers to understand, and none to reply to the note of defiance then sounded. While in France the character of Figaro has been carefully studied, and all its traditions have been preserved, in England it has been rarely essayed. Mr. Righton's interpretation, under such circumstances, may be pronounced clever and satisfactory. Other parts call for no mention.

A version of this play, by Holcroft, was produced at Covent Garden in 1784, with Lewis as Almaviva and Holcroft as Figaro. Subsequently it was reduced to an after-piece, and played frequently at Drury Lane and elsewhere.

'Married' is, in conception, one of the most ingenious and original comedies that modern times have seen. Its failure appears due to careless workmanship, and consequent mistiness of intrigue, to a certain coarseness of execution, and in a still greater degree to the disinclination of the public, including the critics, to accept a basis of intrigue such as fifty years ago would have been considered not only pardonable, but laudable. Constant repetition of scenes and characters drawn from our prosaic life, and incorporated into realistic drama, have influenced public taste; and when a plot that would have done credit to Moreto or Alarcos is discovered by an English dramatist, it is resented as improbable. The mistake, of applying closely to romantic drama or comedy of intrigue the standard we use in the case of realistic comedy, should be evident. In 'Married,' which was received almost as an offence by a portion of the audience, there is enough matter, both as regards characterization, situation, and plot, to set up a dozen pieces of the modern type. The basis is undoubtedly improbable, but not more so than that of three-fourths of compositions of its class. Two girls, living alone in a country-house, have indulged in a variety of freaks of the wildest and most extravagant kind. The elder has dressed herself in her brother's clothes, and has accompanied the younger in many country walks. Emboldened by success, she has gone further, and has absolutely got married in her brother's name to the companion of her rambles. When once the consequences of this act of folly are perceived the culprits are frightened. From this point an almost endless series of complications begins. The brother whose name has been used, instead of being in Australia, as is supposed, is reported to be dead. His bereaved father, who has heard of the marriage, turns in his grief to the girl whom he believes his daughter, and

insists upon her accepting his son's name and property. A woman, accordingly, who has never been married, finds herself compelled to pass off as a widow, and to receive under false pretences property to which she has no right. The husband, supposed to be dead, then reappears, and, for the sake of frightening her, claims her hand, which, though her heart is elsewhere bestowed, she cannot refuse. One scene more laughable than another is set before the audience, some of the situations reached being in the highest sense dramatic. If there is coarseness in the treatment of a portion, it may be removed, and if there is extravagance it may be pardoned, on consideration of the kind of task attempted. A few alterations in the piece, and a little indulgence towards what is, after all, seeing how far remote is drama of the kind, an experiment, will give this piece a chance of continued success, and may win back to our shores a species of visitant, which, like many others endowed with wings, has taken flight to less dangerous regions. Much of the acting was excellent. The blending in Miss Hodson of demureness and enjoyment of mischief, of reserve and propriety of demeanour with an irresistible propensity to fun, was thoroughly artistic; the humour of Mr. John Clarke, as a Scotch servant, was effective, though a little broad; Miss Blanche Wilton was agreeable in a small part; and a Mr. Crabe obtained, in the unimportant rôle of a waiter, a success more marked than was ever probably achieved in a position so inconsiderable. Overacting distorts the clever performances of Miss Maggie Brennan. On the whole, however, the representation was highly creditable, and the entertainment, to those capable of making allowances, will repay a visit.

## MR. LACY'S LIBRARY.

THE private theatrical library of the late Mr. T. H. Lacy, who bequeathed the bulk of his property to the Dramatic College, has just been sold by auction by Messrs. Sotheby, Wilkinson & Hodge. It realized 2,647l. 1s. Mr. Lacy's great ambition was to collect everything relating to the stage, and his collection of provincial and London play-bills, dramatic biographies and portraits, theatrical costumes, &c., was almost unrivalled. Every scrap connected with his hobby seems to have been cut from newspapers and other publications, arranged under its proper heading, and carefully preserved, to be used at a future day, which never arrived, when he should have leisure to compile a new theatrical biography. The labour of his lifetime is now scattered, and many of the lots were eagerly contested for, and brought high prices. The bulk of his collections was purchased by dealers, or persons who will, probably, after selecting such portions as are readily saleable, sell the remainder to be pulped as waste-paper. Amongst the articles more eagerly contested for was lot 638, Genest's Account of the English Stage, profusely illustrated with portraits of celebrated actors, which brought 200l. Lot 965, Lord Lytton's 'Cromwell,' a drama, of which the author had only four copies printed for his own use in altering or amending, having the concluding lines in the autograph of Mr. Macready (at whose sale it was purchased for 2l. 2s. by Mr. Lacy), was knocked down for 11l. Lot 128, a collection of newspaper cuttings, letters, &c., respecting the famous Jack Banister, sold for 7l. 5s., and similar cuttings respecting Astley's Theatre, for 14l., Ranelagh Gardens, 35l., and Vauxhall, 20l. 10s. The collections of costumes produced in several instances exorbitant prices. Theatrical autograph letters brought moderate prices, excepting lot 1808,

relating to E. Kean and his family. The various collections of local and London play-bills sold at a higher rate than is usually the case.

## THÉÂTRE DU GYMNASE-DRAMATIQUE.

THE success of 'M. Alphonse,' by M. Alexandre Dumas, seems assured. There is in the play a full measure of the epigram and observation which are common in this author's work, together with an amount of dramatic interest he is not always at the pains to bestow. What tells most in its favour is, however, the fact that the moral is subordinated to the action. Audiences altogether exceptional are required to accept on the stage such productions as 'Les Idées de Madame Aubray' and 'La Femme de Claude.' More or less of sermonising seems, however, inseparable from the art of M. Dumas. A codification of the moral laws laid down in the half-score plays he has produced might facilitate the work of social reformers. The lesson of M. Alphonse is to the effect that the past of the woman he marries is not a matter in which a husband is vitally concerned. His hero pardons a fault committed before marriage and never avowed, even though it has left behind it an inconvenient reminder in the shape of a living child. Among proofs of reviving interest in things theatrical is the fact that our daily press now takes cognizance of pieces of importance produced in Paris. It is merely for the sake of those who look to the *Athenæum* for a chronicle of what passes on the French stage then that we give the briefest possible account of the plot. M. Alphonse, rich and avaricious, is about to marry Madame Guichard, a woman jealous as a tiger, rich, half-educated, and of low extraction. A daughter, named Adrienne, the fruit of a past liaison, is a source of uneasiness to him, and he hits upon the plan of confiding her to her mother, who is now married to the Commandant, De Montaignin. The mother gladly accepts the charge, with the full sanction of her husband, who is, of course, ignorant of the relationship of the girl to his wife. The suspicious nature of Madame Guichard interferes with the success of this scheme, and her cunning discovers the secret of Madame De Montaignin. All turns out for the best, however, since the Commandant pardons his wife, and, by a process common in France, acknowledges the child as his own. M. Alphonse, who is painted in very sombre colours, loses his wife. This strange play was well acted by M. Pujol, as the Commandant; M. Achard, as M. Alphonse; Mlle. Pierson, as Madame de Montaignin; Mlle. Alphonsine, as Madame Guichard; and a Mlle. Lody, a pupil of the Conservatoire, as Adrienne.

## THÉÂTRE DE L'ODÉON.

'ROBERT PRADEL' seems founded in part on the story of the Duc de Praslin. It has, moreover, a certain measure of resemblance to a well-known play of Dekker. Jean Prémontre, a young sculptor, has married the orphan daughter of a certain Comte de Livron, who, after being condemned for the murder of his wife, has, it is said, committed suicide in prison. Rapid increase of fortune attends the sculptor, who is admitted as partner in the foundry of a certain Robert Pradel. The tongue of scandal wags so fast against Madame Prémontre, whose relations with Pradel are said to be compromising, that the young couple are shunned, and a challenge from the husband to one of his maligners is refused. Investigations undertaken by the brother of Jean prove that Pradel is, in fact, the Comte de Livron, who has escaped from prison, and taken this means of enriching his daughter without revealing himself to her. The Comte, conscious now of the impossibility of remaining with his child, departs, and peace is restored to the young household. The general performance was scarcely up to the level of average representations at the Odéon.

TO CORRESPONDENTS. — A. H. — C. W. M. — W. B. C. — W. A. G. — L. S. — J. P. — received.

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